

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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THE NEW YORK MIRROR.

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"The play's the thing." — HAMLET.

The cold wave of failure that set in with Coney Island received an impetus this week by a terrible frost at the Fifth Avenue Monday night, where George Fawcett Rowe's latest, *Smiff*, was frozen to death in the presence of a large assemblage. The author will never be able to thaw out his dramatic corps and breathe into it the breath of life. Already Manager Haverly is looking about for an attraction to fill in two weeks of the four weeks' time which had been set apart for *Smiff*, providing it was a go—but it wasn't, and so the professional first-nighters and the critics helped to carry its poor frost-bitten remains to the Potter's Field, where we fervently trust, Little Ethel's Prayers will condone its grievous sins in part, at least, and render its sojourn agreeable in the unhappy land of dismal failures.

We presume there were fully five hundred people in front Monday evening who belonged to the wide circle of Mr. Rowe's personal acquaintances and friends. They were kindly disposed toward the actor-author, and for a while they felt constrained to receive everything with the best of humor. But human endurance, like an agent's cheek, has its limit, as the audience demonstrated after the first act, when the antiquated sallies of Rowe's cut-and-dried wit became too dreadfully stupid for rhyme or reason, and from that on they stolidly—and sleepily—sat it out with the martyr-like perseverance and grim patience begot only of friendship and a regard for Rowe's private feelings. And oh, how they did suffer! Even Henry Jarrett, who is the backer or partner of George F. in the horror, could not but join in the sigh of relief, and the hurried scamper for the street which immediately followed the fall of the curtain on the last act. We have seen bad plays; yea, we have even seen Coney Island, or Little Ethel's Prayer, but positively a worse piece than *Smiff* it has not been our lot to witness in a long time.

Decidedly, Rowe and Brown—he of Elwins and Mermaids—should collaborate. Combine the powers of both for producing imbecilities, and the result would be the delivery of a dramatic child that would be really funny on account of its condensed, compound idiocy. If Rowe only lives long enough to turn out more *Brasses* and *Smiffs*, we know he will build up a reputation for creating failures, which in itself will be equivalent to a round fortune.

The "original spectacular musical comedy" which Mr. Rowe attempts to unravel in three weary acts, deals with a theatrical manager named *Smiff*, and his family of two boys, two girls and a wife. After rehearsing a burlesque in Act I, they set sail for America in Act II, on the ship *Zwei Lager*, which also bears as passengers an American named Genesee, and an English fop by the name of Brown, who are in love with the *Smiff* girls. One of these, Mimosa, is the niece of a magician, Jasen Pegrin, who has also embarked on the ship. *Smiff* took Mimosa in hand quite early, and she is believed to be his own true daughter. After a half-hour of disjointed talk—which might possibly be made funny by talented people like the Yokes—three icebergs about five feet high glide upon the deck of the *Zwei Lager*, and the curtain drops. Act III finds all the characters stranded on a desert isle, whether they have navigated on the five feet high icebergs. The magician has an encounter with *Smiff*, and claims his child, whom he gets. The island turns out to be the classic Nantucket, and the curtain falls for the last time. Out of this material an amusing farce might be constructed by a dramatist who understands his business. But Rowe evidently dieted on pigs' feet and pickled clams during the time in which he worked up *Smiff*, for its singular incoherence and want of reasonable point must be the result of a dyspeptic stomach and a disordered brain. No man would perpetrate such a mass of silly rubbish and ridiculous drivel were he of sound health and mind. The dialogue might have been written twenty-five years ago; its attempted humor is of the order much affected by peevish playwright aspirants of that period. The situations belong to a past decade, and, like the author, they are not appreciated in this enlightened time.

There was a gleam of genuine comedy in the beginning of the rehearsal scene during the second act, but this was disappointing, for it petered out after arousing expectation to an excited pitch. The burlesque of *Pechye*

in the first act is good, but it is too long, and should have been seen later in the piece. Indeed, the cart has been put before the horse in many instances, and Rowe has shown himself totally deficient in the skill that experience is supposed to bring an industrious dramatist. To sum up the composition, it is rot, pure and simple, and that too of the most colorless and stupid character. Rowe has failed to hit it off with the public; he has disappointed his friends and amused his enemies, and there's nothing left for him but to betake himself to Australia and play the grand circuit of the Kangaroos.

As an actor, in the principal part, he made a most melancholy exhibition. It is really sad that men like him, of the older generation, should destroy the remnants of past achievements by forcing their rheumatic talents into publicity. Mr. Rowe attempted to make *Smiff* a strong eccentric part. He failed. His make-up was a close imitation of Steele Mackaye, and his acting was as ridiculous as possible. We waited patiently to hear him evoke one genuine roar of laughter, and we were not disappointed. When as Zephyr in the burlesque of *Pechye*, he ambled on in violet tights and purple skirts, with a big sunflower in his hand, the people relaxed, and the aged buffoon was greeted with a howl of derision. This was not pleasant for Rowe's friends. William Winter looked sorrowful, and wondered how in the face of this absurdity, he could serve his friend a good turn next morning. The problem was solved to those who read the unique criticism in Tuesday's *Tribune*. Making due allowance for the fact that Rowe, in the dual capacities of star and author, was obliged to prompt the very imperfect company persistently, we can only say, out of justice to our memory of him personally, that we heartily wish we had not seen him make this lamentable fiasco. James Cooper was barely tolerable as *Albert Smiff*, and J. E. Nagle as *Thaddeus* was little better. George Davenport we cannot criticise, because he was laboring under a serious disadvantage. When an actor's child dies at eleven o'clock in the morning, and he goes on for a comedy part the same night, it is not to be expected that his mirth should be spontaneous or his heart in his work. Davenport struggled bravely, and nobody suspected the stern reality which compelled the player to put on mask of gaiety while the death-watch was awaiting his arrival at home. Under the circumstances Mr. Davenport did bravely. Charles S. Dickson was very good as the English top, and Murry Woods as the blood-thirsty magician made as much fun as his solemn lines permitted. The ladies—*bless 'em*—were, as they always ought to be, away above their male associates. Louise Balfe, a daughter of the celebrated composer, is a pretty, vivacious little woman—finely formed, and of pleasant presence. She is decidedly English, but that is not a detriment, and it is indeed a pleasure to see a robust, healthy young woman on the stage, where too often we are made to shiver for the condition of pale-faced, emaciated charmers. Miss Balfe's action is brisk and full of *chic*; but her papa either has sadly neglected her musical education, or has allowed his daughter to slight the advantages which his superior knowledge should have given her. Her voice is a light soprano, but it is lacking in strength, and has not been properly developed. We were pleased with her, nevertheless, and it is to be hoped she will have a better chance than that afforded by the role of *Daphne*. Alma Stuart Stanley, a statuesque and beautiful woman, who came over with Leavitt's big specialty troupe which played at Haverly's Fourteenth Street Theatre a year ago, made the best impression of anybody in the cast, as Laurelia, *Smiff*'s aesthetic daughter. Miss Stanley gave us a foretaste of what we may expect in *Patience* later on. Her attitudes and gestures tally admirably with the popular idea on this side of the water of London's last foolish craze. In person she is admirably suited to properly embody the lily-clutching, gutter-skipping, human *bris à bras* about whom Oscar Wilde has recently attuned his dainty lyre. Kate Gurney played *Mimosa* with spirit. She is a sprightly little lady who may share the good things we have said about her sister-importation, Louise Balfe. Miss Gurney ought not to sing. She has a peculiar voice, which fluctuates from soprano to contralto, and from tenor to alto with remarkable facility. We are quite satisfied to let her please us with her acting alone—her singing scarcely passes muster. Mary Stuart was funny for a little while as Miss Cadwallader (we haven't heard that name in a play since the Big Bonanza), a Cook's excusivist. But a very little of this character went a long, long way.

The scenery used in *Smiff* is picturesque and effective. Considerable money has been spent in getting up the piece. Frank Musgraves' music is villainous. Some pretty selections from *Patience* and other light operas were agreeable. The orchestra, under Bowron's conductorship, accompanied the singers execrably, and such careless work should have been hissed. The "goose" is heard too seldom within the walls of our theatres. New York audiences are by far too indulgent. A little discriminating but audible disapproval now and then would have a salutary effect in clearing the boards of such inexcusable rubbish as *Smiff*. The play will be withdrawn as soon as something else can be substituted, and in the meantime the management advertises the production

with cruel sarcasm as "a pronounced success."

* * *

Evangeline, we believe, has always been considered a literary nondescript, full of hedge-podge, bad grammar, atrocious puns, viler rhymes, and pretty women, with a amalgam of good, bad and indifferent specialties as a tandem to pull it over the ruts of absolute inferiority. Still it has held the boards for many seasons, and has made money for its managers. On Monday evening it was produced at the Windsor Theatre with an entire new company, and, considering it was the first time they had played together, the performance was quite a smooth one. Ernest Stanley, the present manager, has succeeded in getting some very good material. Nellie Larkelle is a shapely blonde, possesses a sweet voice, which she uses harmoniously, but in her acting there seems a languor hardly consistent with the requirements of the part. She will overcome this after a few more representations. Jennie Weatherby, a capable actress in many things, marred the part of Catherine, an anti-nuptial mother-in-law, by making it up as a girl of eighteen, instead of a spinster of about forty-five. She redeemed herself, however, in her caricature of Sara Bernhardt, and can proudly vie with the French celebrity in the matter of attire. Hattie Richardson was a cunning little *Evangeline*, albeit she scarcely infused enough spirit into her part. The apostrophical glee to her lover was sung with a delicacy and richness of tone that elicited a double encore. Ella Caldwell's *Eulalie* won especial favor for its extravagance. The Le Blanc of Charles Burke was vastly overdone, but possessed some good features. By a little less grimace, more emphasis to the points of the text—poor as they are—and an abridgement of his acrobatic proclivities, he can make it a spicy slice in this literary sandwich. His variety specialties are out of place. The ubiquitous Lone Fisherman was quietly taken by Joseph Harris, and created some merriment. Abundant opportunity is offered in this character for any amount of amusing by-play, but Mr. Harris failed to avail himself of it, yet now and then we detected traces of originality which were quite refreshing. His dance in the first act is amusing, but it should stop here. He makes some very quick appearances and disappearances that astonish the audience. James A. Sturgis, as Captain Deitrich, was capitally made up as Roscoe Conkling, and his Dutch dialect, though not very unctuous, was sonorously amusing. J. Hennessy, as the corporal, Hans Wagner, was all stutter, and only passably done. People do not, as a rule, stutter with every word they utter. Now and then a word slips out rather greasily. The other characters were fairly done, and soon as the company is on familiar terms with each other, a smoother performance may be looked for.

* * *

Ruth next Monday at the Germania.—Cinderella at School at Daly's, Rooms for Rent at the Bijou, and The Strategists at Haverly's Fourteenth Street are doing well.—Coney Island, reconstructed according to THE MIRROR's advice, was changed Monday night at the Square. The piece, in its new shape, plays smoothly, and the gallery finds much to applaud in it. It has some popular elements which may possibly save it from wreck.—My Geraldine is playing to miserable business at Niblo's.—Nothing new is heard about The Professor. It will continue a month or so longer.—B. McAuley is doing a fine business at the Standard.

The Musical Mirror.



We dropped into the Metropolitan Concert Hall, and were really charmed. Mr. Rudolf Bial has gathered round him an excellent band of instrumental musicians, who interpret some of the easier works of the great masters of harmony, and a pleasant selection of the lighter forms of music. The overture to *Guillaume Tell*, by Rossini, was admirably played. Of course we want more violoncello; but the three that we had did their duty manfully, and almost produced the effect of seven. Mr. Jonas, in the introductory movement of this glorious overture, displayed great breadth and purity of tone; his bowing is firm and free, and his intonation

perfect. Were it possible for one man to do the work of many, Mr. Jonas would be the one to do it.

Mr. Goetelmeyer, the oboe soloist, is a charming player on this most delightful instrument. His is the true pastoral reed tone, that recalls visions of Watteau shepherds and lasses, with crooks, lambs, brooks, grassy lawns and all complete. He does not, "as many of our players do," struggle for a clarinet tone, and blow himself out like the frog in the fable in his vain attempt to rival the ox, but contents himself with breathing gently into his shepherd's pipe till we seem to feel the warm air of the pasture on our brows, and to hear the bleating of the flocks on the hillsides. Mr. Kaiser, the leading clarinetist, is distinguished by a liquid yet brilliant tone, and a facility of execution rarely to be met with. The clarinet is either very lovely or a very abominable instrument, according to the way in which it is used by the performer thereon. It is the violin of wind instruments, and, like that most ticklish of sound-producers, requires to be deftly handled and delicately entreated, else the result is discord vile instead of sweet harmonious measures. Mr. Jonas seems to us to fulfil all the requisites for a perfect performance; his style is smooth and flowing, and he never has occasion to make the historical apology of the Yorkshire hostler who, being employed on Sundays to play in the church choir, and on week days to fodder horses at the village inn, kept his clarinet in the feed-bin, and failing, after repeated efforts, to produce the needed "Do" by which the members of the choir might attune their voices exclaimed with reddened cheeks and eyeballs bursting from their sockets. "Taint no use, Parson, there's an 'orse bean in the neck on it."

The first horn player, Mr. Belz, had a fine opportunity of displaying his mellow tone and accurate phrasing, and he made the most of it. No more beautiful form of sound vibration exists than the full expansive but still restrained tone of the French horn. It brings to our minds the leafy woodlands, and the verdant alleys of the forest, with the antlered heads of stags breaking through the thickets, and the green-coated huntsmen cheering on their hounds with their inspiring notes, as vividly as the oboe recalls the shepherd's pastoral simplicity, or the trumpet, the dire alarms of the battlefield. The violin: the essence of harmony! that combines in its quaint form the elements of all the others, refined and purified, the violet among instruments, was admirably played by Mr. Hanin, who, as a leader, leaves nothing to be desired. Mr. Shubruck, the cornet, a very fine trombone player whose name we failed to catch, and Mr. Freygang, the harpist, were all excellent, and the ripieni instruments were well up to the work. It is such a comfort to hear two bassoons and two oboes that we can almost forgive the lack of the full diapason of stringed instruments that should lend dignity and solidity to the music, and we must be very thankful for the very good fiddles we have got, and refrain from hankering after more. The band is a very good band; the hall is a very handsome hall; the beer is very good beer, and the music is very good music. What need we more?

* * *

Mr. Rudolf Bial is one of the school of actor-conductors of which the celebrated Julianne was the chief. The peculiarity of these artists consists in the fact that they are not content to direct the playing of the band, but they likewise aspire to direct the judgment of the audience. Their gestures are not confined to mere beating of the time! They act all the different emotions called forth by the music as if pantomime was an essential concomitant of melody. If the theme be martial they straighten their backs, puff out their chests, elevate their noses and beat time as with a Marshal's baton. They are like Job's war horse, and "Snuff the battle afar off!" If the strain be pathetic they droop and languish, their heads bend forward, they sigh responsive and beat the time gently as with a spray of rosebuds. If the time be gay they smirk and smile and beam on all around, as who should say "Dance, my children, dance," and they beat time with a brisk brilliance as with a ray of light.

Of such is Mr. Rudolf Bial, a capable conductor, as his work avouches; a handsome man, as all can see; and an actor even to the end of his finger nails. A deaf man could tell merely by looking at him what the music was about, and might enjoy the seeing if not the hearing.

* * *

We are not called upon to decide upon the morality of beer gardens with music. Our sphere is only to record the kind of music given at these places. Thank our stars we write as musicians and not as moralists, which saves us a deal of trouble and simplifies our task materially. The public has decided that it will have beer and music; let us then have both of the best quality procurable, and to the end that it shall be so we shall keep an eye and ear upon concert halls as well as upon more pretentious musical assemblages, drawing the line always at that level where art ceases and balderdash commences.

* * *

The blare of brazen trumpets and the boom of thund'ring drums is resonant on Coney Island. From those immense funnels opposite the big hotels, the dulcet notes of

the cornet is heard through the land. Levy disports himself with his brass familiar, and extracts four octaves where nature only intended two, with unfailing power of lip and lung. Truly he may sing appropriately to his present marine propensities that

"I am the cornet king, hal ha!
Yes, I'm the cornet king;
And it is indeed a glorious thing
To be a cornet king."

If Levy be king, then is Emerson crown prince, or Arbuckle a royal duke at least, of cornetdom? Gilmore is field marshal and commander-in-chief, with a gorgeous uniform and plenty of medals. The redoubtable Patrick is more of an organizer than musician in the true sense of the term, and yet we must admit that to his pluck and enterprise in conceiving the idea, and carrying out the details of the great Boston Jubilee, we owe the wonderful impetus given to music in this country. Therefore, we say heartily, "Pat, my boy, may your shadow never be less."

Anthony Reiff has gone to San Francisco to assume the conductorship of the Emeline Melville Opera company. A better choice could not have been made. A thoroughly capable musician, man of long experience as an operatic conductor, and a perfect gentleman, he will do credit to the management and the company, and be the cause of satisfaction to the public. Mr. Reiff's career began about 1858 with the Lyster Opera company, which he accompanied as conductor to California and Australia, in both of which countries he is a prime favorite. He was also conductor to the Pynne and Harrison's troupe in this country, and has traveled all through Europe perfecting himself in his profession. Blanchett has made a wise selection.

* * *
Stella, the pretty prima donna of the late Seldene company, is in town, studying Bettina in *The Mascotte*. She will make a piquant little Betty.

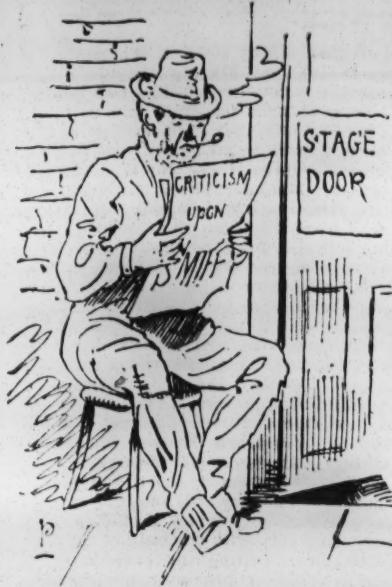
* * *
The band at Haverly's Fourteenth Street Theatre lacks a violoncello sadly. It also lacks unity and precision. We must watch these theatre bands; there is no reason why our ears should be wrung with agony between the acts of a play. The music should be "germane to the matter," and should keep up the train of thought caused by the play, and not disperse it by inappropriateness. Fancy the deep philosophy of Hamlet broken in upon by the "Gobble, gobble, gobble, baa!" of *The Mascotte*, or "Mother Kiss the Baby's Toes" on the cornet.

* * *
Apropos of Miss Kellogg's very sensible remarks about foreign study, and the dangers and inconveniences thereof, we would remark that our good town of Gotham possesses vocal teachers no whit inferior to any in Italy. Among many we may mention Madame Cappiani, who is to the full as accomplished a teacher as can be found in Europe. She excels especially in the placing of the voice and the thorough development of the vocal organs, together with a pure Italian method of singing and pronunciation. When we call to mind that Adelina Patti received her initial schooling at home, we feel safe in stating that our American girls can try their paces here with quite as much chance of success and infinitely less risk than by going abroad. When a firm foundation is laid it may be well to travel for further study and improvement, but let the beginning be made comfortably at home.

* * *
The system of quartette choirs so favored among our churches is an abomination. One of the chief features in sacred music is the antiphon, or alternate chanting by semi-choruses joining at last in a triumphal burst of united song. This is utterly lost in a quartette choir, and consequently a weak, dimsey style creeps into our church music totally antagonistic to the solemn majesty that should characterize the music of worship and of praise. Nothing can be more trivial and absurd than to hear four voices laboring through a mass of Mozart with all its grand choral effects sacrificed, or a chorale of Bach lisped mildly by two ladies and two gentlemen, with voices more or less powerful, but, at the best, miserably inadequate to the task of rendering the grand massive harmony. A railway train drawn by a mule, or the obelisk used as a paper weight, is not more out of place. Fewer soloists and more choristers is what we want.

* * *
Why have we not a national hymn of our own. England has her "God Save the Queen" which we have borrowed and use under the title of "America." France has the "Marseillaise," Germany has "God Preserve Our Emperor," and little Norway has her "Gamble Norge," but we have nothing. "Hail Columbia" is too weak and insipid ever to take hold on the people's ear or heart. "The Star Spangled Banner" is America's old drinking song. "To Anacreon in Heaven," set to Key's words by Ferdinand Durang, and, though a fine air, still lacking in the majestic swing that is needful in a national anthem, which should be grand, simple and melodious, easy to pick up, and powerful to move the soul. "God Save the Queen" is a model, musically; the words are trash. Will not some of our composers try to rival it?

Pen and Pencil.



Smiff has gone to meet Coney Island. Poor wayfarer! It took a very short time and a very small amount of criticism to settle his earthly account. When the stage doorkeeper—not the one in the play whom Pencil has sketched above—sat in his little box by the back door, Tuesday morning, and read the compliments of the press, with what fear and trembling must he have looked forward to Saturday night and payday. God bless us! what a bad, too bad play Smiff is! Five quires of legal-cap, a bottle of bucketshop whisky, and an unlimited supply of gall, are the only essentials necessary to a dramatist for manufacturing and producing such a hopeless mess as Smiff. George F. must have had *carte blanche* in a stationer's shop to take out on tick all the material he pleased, judging from Smiff's unholy length, and if the aforesaid liquid is productive of the rankest kind of imbecility, then the author must have consumed a whole tun while his hodge-podge was in process of construction. There is only one way in which I think the stage has been benefitted in the two monumental fiascos of the commencement of the dramatic season, and that is this: The critics have been grinding their dissecting knives down to a very keen edge during the Summer, and Smiff and Coney Island have given the press cannibals an opportunity to butcher and slash to their hearts' content. The edges of their knives have of course been dulled by this wholesale slaughter, and the plays that come after will stand a better chance of escaping frightful mutilation at their hands.

There were several little features of the performance that impressed Pencil and myself. One was the persistent manner with which that silly old boy, Joe Howard—he of the shiny pate and evil eye—disturbed everybody in his immediate neighborhood, by audibly sneering and jeering Rowe and his play. The critics' criticisms should be reserved for his paper. How hard it is for some men to understand the way to conduct themselves in public. If this particular fossil must voice his opinions to the annoyance of the audience let the managers give him seats in the back row—or, better still, in the gallery. By the way, the actor who played the Magician made up *a la* Howard



with his imperial and fringe of scant locks dyed black. The Magician in Smiff is an uncomfortable individual who comes on in the first act and informs the audience that he is looking for blood. One of the gods advised him to pay a visit to the Hoboken abattoir—a suggestion which the Magician contemptuously ignored.

Alma Stuart (?) Stanley made quite a hit as an aesthetic damsel. Her dresses were characteristic and by no means unbecoming to her queenly (is that the right word to apply to a plebian lady of the theatre?) form. The first costume was trying to a woman of her height, and it made me shiver until I had taken it all in. The hat was a wonder. Its rim was cut like the top boots of a lover in the romantic drama. Its feather must have been the pride of the king bird of the great Sahara. A black Jersey encased Alma's bust like an English gun-case, and the balance of her dress down to the hose and high-heeled slippers was excruciating. Costume No. 2 was modeled after one of Tiffany's show vases. The material was true

Vandyke brown, and its cut—barring the puffed shoulders—must have been patterned



after a robe de nuit. This was all pleasing. But Alma made a sorry mull of her part in



the burlesque, proving that she should confine herself exclusively to the pure dramatic lay.



Alonzo Brown, played by an American, was an English fop only so far as his eyeglass and crutch stick were concerned; a New York boy cannot handle the lab-dad accent with success, and his efforts to manage the fashionable adjuncts of the *jeunesse doree* are annoying.



Daphne is a darling, and a daisy, too, for that matter. She sang so sweetly and acted so prettily that I can almost forgive her being mixed up in Smiff. We've lots of

room over here for lots of little ladies of the Balfe style. Send 'em along, Johanne Bull, as quick as they're made!

But George F. himself as Zephyr—

"Oh to think of it, oh to dream of it!" fills my heart with pain. His shrunk shanks were a sight never to be forgotten, and his

when he was managing Jimmie Williamson several seasons ago.

descended. If he had been sensible, he'd have ordered the property-man to load that revolver with the biggest bullets it would hold after the second act.

But he did nothing of the kind, and another alternative is left him, which Pencil has darkly hinted at in another one of his (patented) suggestions.

As we sadly and silently pushed our way out I overheard the following remarks on the play passed between an aesthetic-looking youth and a man-about-town.

"It's too, too utter—utter—"

"Utter d—d nonsense!" interrupted the man-about-town.

And that abrupt exclamation sums up Smiff in a nutshell.

P.W.

Professional Doings.



The lady who played Mrs. Cadwallader, a Cook's Tourist, after Alma Stanley took the second cake. She was very funny, and although we have seen more beautiful women than Miss Stuart on the stage, her good



terrible comic song about the Darby will linger like a horrid nightmare in my memory many a long year. When George F. betook himself and his spindles over to a set rock on which uncomfortably reclined the charming Daphne, and said:

"My name is Zephyr."

What's yours, my little heifer?" I thought I should faint, and I saw the Giddy Gusher two rows ahead dive down for her smelling salts. George F. was indeed a glorious guy!

The chubby little woman named Gurney, with the queer cracked voice, who played Cupid in the burlesque, was attractive with all her wealth of plumpness. Pencil became quite enraptured with the sweet creature, and perhaps that's why he has reduced her contour to the dimensions shown in her pic-



ture. If he could have made a sketch of her voice he would have smoothed that down to attractive proportions, too. These artist fellows are impressionable, you know. If I had time I could tell a tale unfold about a little adventure Pencil had, when we were studying art, and beggarly domestic economy in Paris (Ky.), with a — but no; propriety and limited allowance of space forbid.



Not content with keeping the stage waiting fully three minutes, the King of the burlesque made his appearance with a moustache and goatee which persisted in dropping off and adhering to his royal robes. Pencil makes a suggestion for the liberal use of hammer and tacks in case spirit-gum fails hereafter. Two tacks for the moustache and one for the chin-whisker, clinched on the inside of the upper and lower lips, would undoubtedly insure the King against a recurrence of the awkward incident noticeable on Monday evening.

George Davenport, as the American, looked the part, but the management should have taken pity on the poor fellow in his domestic affliction and got somebody else to play the part, or at least have made an apology for him before the curtain. Such are the hard lines that are often drawn for the actor. It was only yesterday that Henry French was telling us of an experience precisely similar to this one, which occurred

When the Magician flew on in the last act and began shooting a pistol at George F., I knew the end was at hand. Could it be? Was it possible? Ha, ha, yes! The Magician was after more blood—Smiff's blood—and I hoped he'd get it. But the pistol by



mistake was loaded with blank cartridges, and George F. was spared until the curtain

—Adelina Patti, whose portrait we publish, will clean the country of its extra dollars, and few will be left for Christine Nilsson to take away next year.

—The O'Neil-Morrison-Wood combination arrived from Chicago the latter part of last week.

—Ellie Wilton has been engaged to appear in Michael Strogoff at the Academy of Music.

—Miss Ellie Ellsler and Messrs. Coulcock and Plympton, of the Hazel Kirke combination, are spending a few days at Lake Minnetonka, near Minneapolis. The remaining members of the company are in that city, awaiting the opening of the season next week.

—Rehearsals of the different traveling combinations have commenced at the various city theatres, and professionals who have been plunking the skithish rabbit and capturing the tiny minnow in the country are returning in great numbers, and taking their places beside the stage wings.

—J. M. Hill has his arrangements about completed for the tour of his troupe. All the Rage will open at McVicker's, Chicago, September 13, the engagement lasting two weeks. Laura Dainty, the reader, and H. P. Norman, tenor, will appear with the company. After this will come Deacon Thompson in Joshua Whitcomb for two weeks. The Deacon Orankind season will begin at Toronto September 8. Margaret Mather will make her debut at McVicker's, Chicago, a year hence. Mr. Hill is sanguine that she will prove a great success.

—Manager Hooley, of Hooley's Opera House, will resume the stock system after the coming season. He has entered into a quasi partnership with Augustus Daly to be initiated next Summer, when Daly will play his New York company in Chicago. After this Hooley will organize a first-class stock company, when he and Daly will interchange attractions and sometimes interchange companies. Daly will transfer to Chicago his New York successes, besides such others as he can control, and an arrangement is talked of with Lester Wallack. Some of the new plays will be first produced in Chicago.

—Bertha Welby has secured Elliott Barnes' latest work, entitled *One Woman's Life*. Having bought the play, she tried to be released from her present engagement with the *Only a Farmer's Daughter* company. This was not so easy. One thousand dollars offered by her was refused. Both plays being by the same author, it was thought a clear field for one would more than compensate for the amount offered. Miss Welby was greatly disappointed, but she had nothing to do but accept the situation, shave her play until next year, and fulfil her engagement. Elliott Barnes seems particularly fortunate with his plays. *The Blue and the Grey* was never read to but two persons. When first finished, he read it to Mr. Gardner, his agent, who was so impressed with its merits that he went to A. M. Palmer, who, at his earnest solicitation, heard it the following morning, and bought it before he left the room. Barnes' Marriage Certificate was secured last year by Tompkins and Hill of the Boston Theatre, who paid a large amount on it to hold it over to the present season. His *Only a Farmer's Daughter* is already a pronounced success, and goes out the present season under favorable auspices, being booked in all the principal cities.

Brave Boston Beans.

(Boston Evening Star.)

The dramatic profession have reason to be proud of the NEW YORK MIRROR. Harrison Grey Fiske gives them a paper that they can take home without an apology. We are glad they are supporting it as it deserves. And they should not only support the reputable, but allow the disreputable to "gang its own way."

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Springfield, Ill., 25, 26; St. Louis, Mo., 29, week.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Harrisburg, Pa., 25; Washington, D. C., 26, 27; Richmond, Va., 29, 30.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 29, eight weeks.

ADA GRAY: Toronto, 23, week.

AUGUSTIN DALY'S NEEDLES AND PINS CO.: Rochester, N. Y., 30, 31.

ANNIE PIXLEY: Oil City, Pa., Sept. 8; Titusville, 9; Bradford, 10.

BARNETT McAULEY: Standard Theatre, New York, 22, two weeks; Boston, Sept. 19, two weeks.

BROOKS, DICKSON AND CLAPHAM'S MINSTRELS: Kingston, N. Y., 26.

BARLOW, WILSON, PRIMROSE AND WEST'S MINSTRELS: Northampton, Pa., 25; Wilmington, 26; York, 27.

BIG FOUR MINSTRELS: Philadelphia, Pa., 27; week; Springfield, O., Sept. 6, week.

BARRY AND FAY'S COMEDY CO.: Bradford, Pa., 29; Erie, 30; Oil City, 31; Cleveland, O., Sept. 1, 2, 3; Cincinnati, 5, week.

DAYTON, 12.

BARTLEY CAMPBELL'S MY GERALDINE CO.: Niblo's Garden Theatre, New York, commencing 15; Philadelphia, Pa., Sept. 12, week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Philadelphia, Pa., 29, week.

BUFFALO BILL'S SENSATIONAL CO.: Davenport, Ia., 29, 30.

BENNETT AND MOULTON'S JUVENILE OPERA CO.: Amherst, N. S., 25, 26, 27; Monckton, N. B., 29, 30; Eastport, Me., Sept. 1; Pemroke, 2, 3.

Brooks and Dickson's WORLD COME: Milwaukee, Wis., 29, week; Indianapolis, Ind., Sept. 5, week; Springfield, Ill., 12; Booth's Theatre, New York city, 19, week.

CHILD OF THE STATE (HOYT AND HARDIE): New York City, Sept. 12, two weeks.

C. L. DAVIS (ALVIN JOSLIN): Williamsport, Pa., 29; Danville, 30; Harrisburg, Sept. 1; Pottsville, 2; Reading, 3; Wilkes-Barre, 5; Pittston, 6.

COLLIER'S CONEY ISLAND: Union Square Theatre, New York city, 29, two weeks.

CLIMAX COMEDY CO.: Charlton, Ia., 22, week; Custon, 23; Garden Grove, Sept. 5, week; Leon, 12, week; Bethany, Mo., 19, week; Trenton, 26, week.

COLLIER'S BANKER'S DAUGHTER CO.: Grand Opera House, New York City, 15, two weeks.

CORA VAN TAMELL DRAMATIC CO.: New Milford, Pa., 25, 26; Scranton, 27; Mauch Chunk, 29, 30; Cataquas, 31, September 1; Allentown, 2, 3; Reading, 5, 6; Lebanon, 7, 8; Harrisburg, 10.

EMMA ABSOTT OPERA CO.: Springfield, O., 28, week.

FRED. B. WARDE DRAMATIC CO.: St. Louis, Sept. 4, week.

FRANK CHANFRAU: Boston, Sept. 5, two weeks.

FANNY LOUISA BUCKINGHAM: Boston, Sept. 12, week.

FREDERICK PAULDING: Dayton, O., Sept. 12; Wheeling, W. Va., 22.

FRANK J. PAYNE: Newmarket, N. J., Sept. 8, week; Albany, N. Y., 12, 18; Gloversville, 16; Whitehall, 15; Troy, 16, 17; Saratoga, 18.

GENEVIEVE WARD: New York City, Sept. 26, four weeks.

GULICK'S FURNISHED ROOMS: Rockford, Ill., 28; Springfield, 29.

GRACE CANTLAND: Rockford, Ill., 29, one week.

GARDNER'S LEGION OF HONOR CO.: Boston, Sept. 3, week.

GEORGE CLARKE'S CONNIE SOOGA COMBINATION: Buffalo, N. Y., 29; Syracuse, 29, 30, 31; Rochester, Sept. 1, 2, 3; Auburn, 5; Binghamton, 6; Scranton, Pa., 7; Pittston, 8; Williamsport, 9; Danville, 10; Pottsville, 12; Reading, 13; Lancaster, 14; Lebanon, 15; Harrisburg, 16; Allentown, 17; Baltimore, Md., 19, week.

GEORGE FAWCETT HOWE'S SMITHY COMB.: New York city, 22, four weeks.

HUBERT O'GRADY: Ottawa, Can., 25, 26; Brockville, 27; Hamilton, 29; Toronto, 30, 31.

HILL'S ALL THE RAGE: Greencastle Ind., Sept. 8; Joliet, Ill., 10.

HENRIETTA VADERS: Chicago, 29, week.

HOOKEY'S COMEDY CO.: St. Paul, Minn., 29, 30; Minneapolis, Sept. 2, 3.

HAGUE'S EUROPEAN MINSTRELS: Philadelphia, Sept. 12, one week.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: Dover, Col., 25, 26, 27.

HAVERLY'S NEW MASTODON MINSTRELS: Newport, R. I., 25; New Bedford, Mass., 26; Fall River, 27; Worcester, 29; Hartford, 30; Holyoke, 31; Springfield, Sept. 1.

HAVERLY'S WIDOW BEDDIE CO.: (Charles B. Bishop) Georgetown, Col., 25; Central City, 26; Golden, 27; Columbus, Neb., 29; Fremont, 30; Omaha, 31; Lincoln, Sep. 1, 2; Council Bluffs, 3; Des Moines, 5; Rock Island, Ill., 6; Joliet, 7; thence Indiana circuit.

HAVERLY'S STRATEGISTS COMB.: Haverly's Fourteenth Street Theatre, New York City, 22, week.

JOHN MURPHY: Norwalk, Conn., Sept. 5.

JOHN THOMPSON: St. Joseph, Mo., 25, 26.

JARRETT'S FUN ON THE BROSTOL: Reading, Pa., Sept. 1; Woonsocket, R. I., 2.

JOHN T. RAYMOND: Boston, September 5, two weeks.

JAY KIRK'S HUMPTY-DUMPTY CO.: New Haven, Conn., 19, week.

KATE GLASSFORD'S DRAMATIC COMB.: Montreal, Can., 22, one week.

KIRALY'S MICHAEL STROGOFF: Academy of Music, New York City, 26, three weeks.

LAWRENCE BARRETT DRAMATIC COMB.: Milwaukee, Wis., Sept. 5, one week; Pitts-

burg, Pa., 12, one week; Dubuque, Iowa, 22, 23.

LEAVITT'S GIGANTEAN MINSTRELS: Boston, 27, week.

LEAVITT'S RENTZ SANTLEY CO.: New York, 29, week.

LEAVITT'S SPECIALTY CO.: Philadelphia, Sept. 5.

MADISON SQUARE THEATRE CO.: Minneapolis, Minn., 25, 26, 27.

MAX FEHRMANN'S COMB.: Cincinnati, O., 22, week; St. Louis, 29, week; Omaha, Sept. 6, week; San Francisco, 13, eight weeks.

MITCHELL'S PLEASURE PARTY: Council Bluffs, Ia., 25; Sioux City, 26; Yankton, D. T., 27; Sioux Falls, 29; Mankato, 30; Stillwater, Minn., 31; St. Paul, Sept. 1, 2, 3.

M. B. CURTIS' SAM'L OF POSEN COMB.: Chicago, Ill., 29, two weeks; Cincinnati, O., Sept. 5, one week.

MAGGIE MITCHELL'S COMB.: Baltimore, Md., 29, one week.

MINKER-KOONEY COMB.: South Boston, 22, one week.

MY PARTNER (Aldrich and Parsloe) Grand Opera House, New York city, 29, two weeks.

MORTON'S BIG FOUR MINSTRELS: St. Louis, 29, one week.

NICK ROBERTS' 40 CLOWN MINSTRELS: Brooklyn, Oct. 3, week; New York, 10, Boston, 24.

NIXON, DALY AND KISTER'S WORLD COMB.: Philadelphia, 22, week; Boston, 29, two weeks.

NAT C. GOODWIN: Philadelphia, Sept. 5, week; Wheeling, W. Va., Oct. 3, 4, 5, 6.

OLD SHIPMATES COMB. (Frank Mordant): Bradford, Pa., 30, 31; Buffalo, N. Y., Sept. 1, 2, 3.

ONLY A FARMER'S DAUGHTER (Lillian Cleves): Allentown, Pa., Sept. 5; Reading, 6; Shenandoah, 7; Ashland, 8; Shamokin, 9; Williamsport, 10.

PALMER-GRAHAM ROCKETS CO.: Philadelphia, Pa., Sept. 5, week.

ROBSON AND CRANE: Detroit, Mich., Sept. 5; Chicago, 12, week.

RONSI DRAMATIC CO.: Boston, Mass., October 3, two weeks; New York city, 17, two weeks.

RICE-GOODWIN COMB.: Boston, Mass., 22, week.

RUTH COMBINATION: Brooklyn, N. Y., 22, week.

ROSE ETTING IN FELICIA: Paterson, N. J., 27; Saratoga, N. Y., 29; Burlington, Vt., 30; Montreal, Can., 31, Sept. 1, 2, 3; Ottawa, 5; Brockville, 6; Kingston, 7; London, 8, 9, 10.

SAMUEL COLVILLE'S MICHAEL STROGOFF: Booth's Theatre, New York city, 29, three weeks.

SPILLER'S AFTER THE OPERA: Boston, 22, two weeks.

SPILLER'S ROOMS FOR RENT COMB.: New York city, 15, four weeks.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Bay City, Mich., 25; East Saginaw, 26; Toledo, O., 27; Columbus, 29, week.

THOMAS W. KEENE: Cleveland, O., Sept. 5, week.

THE VILLAS: Mauch Chunk, Pa., 27; Shenandoah, 29; Hazleton, 30; Milton, 31; Loch Haven, Sept. 1; Johnstown, 2.

TONY PASTOR'S CO.: Cleveland, Sept. 5, week; Chicago, 12, week.

VOKES FAMILY: Cincinnati, Sept. 5, two weeks.

WILBUR OPERA CO.: Baltimore, Md., 29, week.

BOSTON.

Boston Museum: During the last week of the Summer season Billie Taylor was presented by the Rice-Goodwin Lyric company, and attracted some of the largest audiences of the engagement. The presentation was in every way smooth and satisfactory, no member of the company giving offense or inviting severe criticism, yet no one rising to any great height, in fact the only hit on the first night was made by Sig. Brocolini, which was done by his accidentally striking Miss Perry in the face. Messrs. Frothingham and Dixey, as Barnacle and Sir Mincing Lane, infused much humor into their respective roles, while Sig. Brocolini sang very effectively. This week the regular season will be inaugurated. The Rent Day (first time in fifteen years), and Doing for the Best (first time in seven years), having been selected for the opening, when a large audience will no doubt be present to welcome the favorites and friends home again. This bill will be repeated three times during the week, and the School for Scandal and Marble Heart will also be presented during the week.

Halleck's ALHAMBRA: The first performance of The World, which should have taken place Monday, Aug. 15, was postponed until the following evening, owing to the extensive preparations, but to do full justice to a production of this order it required more than one day or one week for the construction and arrangement of the mechanical effects, etc., and though Manager Halleck may deserve praise for his zest in trying to get ahead of all others in presenting to the Boston public, he has nevertheless made a mistake in his eagerness, and should remember in the future if he desires to present dramas requiring great scenic display and mechanical effects, that "extensive preparations" are absolutely necessary, and that a company should be selected which could at least, at times, evince the possession of some dramatic ability, for with two or three exceptions the members of the company were far below the standard. I have no desire to go into details, or speak about each one of the actors, yet I must commend Edwin Byron, who appeared as Mr. Jewell, for his thoughtfulness in favoring the audience with about three different dialects. I am sorry that I can not speak in words of praise for Manager Halleck has during the season favored the public with some of the best combinations and stars, and placed everything on the stage in a meritorious manner, and as it is his intention to reproduce The World at an early date I trust he will rectify the mistakes made at its first presentation. This week the Miner-Kooney combination will inaugurate the third season and will include Pat Rooney and many other well known artists.

Olympic (Z. W. Sprague, manager): If anyone can tell why the present play should be called A Dark Corner, they must be very wise, as the whole house is dark as to the plot, and as the people who have held the seats down in the auditorium pass out of the vestibule, they look at each other and anxiously inquire, "What is it?" Thieves and short-hand vampires are warned against any infringement, as it is claimed that there is a patent applied for on all the mechanical scenes! What a useless expenditure of caution! Anyone witnessing the performance will never wish to steal it. They don't purloin rotten turnips! The effects promised are not discernable at any stage of the performance. Harry Webber may have no fears about anyone trying to steal such a worthless mess of rot. The play attracts profitable attendance. A new Irish drama is announced for the coming week, called

Eviction.

Exposition Hall (Milward Adams, manager): The interest in Thomas has been well kept up, and the attendance has been invariably good. Several new pieces have been given during the week. These Summer concerts are so popular that there is no doubt but that they will be continued next year.

Items: John Dillon and John Hooley have returned.—Henry Meredit will appear as Malvilia in Twelfth Night with Robson and Crane.—Jean Delmar has been engaged by C. D. Hess to sing Olivette, Mascotte, and other leading roles in the Acme Opera company.—O. G. Bernard, business manager of the Madison Square Theatre company, arrived from San Francisco 15th, and immediately left for St. Paul.—Marie Litta arrived from Kansas 15th. Her concert company has been reorganized, with Hattie McLain, contralto; H. L. Cleveland, tenor; Monroe Graham, baritone; John Skelton, Cornetist, and Nellie Bangs, pianist.—A troupe, to be known as the Slayton Jubilee Singers, is to be organized from the best procurable colored talent.—Jos. Heine, the blind vocalist, and Mrs. Caldwell a Canadian soprano, will be with Slayton Star Concert co.—Milward Adams will take the Thomas orchestra next week, after which they will go to Cincinnati and close the season.—The Acme Opera company will make one night stands next week on their way to St. Louis, where they play 29th of 29th. There Jean Delmar will join the company and alternate the principal roles with Miss Randall. Wm. Carleton will leave the troupe to sing in Patience at the Standard, New York, commencing Sept. 5. Mack Smith will take his place in this company.—E. G. Newell and Charles Knorr are in Kansas City at the Musical Festival.—The Halsted Street Opera House having been repaired and renovated, will open next week with the Lancashire Lass.—The National will reopen this evening (30th) with the Prairie Flower and Black Eyed Susan. The place has been greatly improved by paint and paper. New opera chairs have been placed in the parquette. In the company Miss Goodall, Walter A. Blackford, George Archer, Lester Burton, R. I. Masters, and Nellie Bangs, pianist.

Forest Garden: Butler's Celebrities have been engaged for another week, and will appear in a new programme. On Saturday evening a complimentary benefit will be tendered to Andy J. Leavitt and George Milbank.

Boston Theatre: The season at this theatre will open earlier than was originally intended, the doors opening this Monday evening, the Rice-Goodwin Lyric Comedy company having been engaged to present Billie Taylor with the same cast that appeared at the Museum last week. On Saturday evening Leavitt's Gigantean Minstrels appear, reining seven nights and two matinees, after which the regular season commences, Sept. 5, which is equivalent to stating that F. S. Chanfrau will appear in Kit.

Park Theatre: The company engaged for the production of A. C. Gunther's comedy, After the Opera, is very strong, and will do much toward making it a success, if there is as much merit in the farce comedy as we look for, for much has been said in its favor, and expectations are high.

Howard Atheneum: The management announces a strong and attractive bill for the opening of the season, which takes place this week, the programme introducing the Clipper Quartette, the Novelty Four, Maggie and Allen, the Three Rankins, Ben Gilfoyle, and many other well-known artists. The entertainment will be under the direction of the well-known stage manager, Frank Wright.

The Gaiety and Windsor Theatres open their doors next week, the former on Monday 29th, with the Strategists, and the latter on Saturday, Sept. 3, with the Legion of Honor.

Boylston Museum: Performances continue regularly at this place of amusement every afternoon and evening, new features being presented every week.

Items: Money will be presented at the Museum next week, on which occasion Fanny Morant will make her first appearance as a member of the company.—Andrew Wilcott, doorkeeper at the Boston Theatre, commences his nineteenth season this evening; while in this position he has made many friends, all of whom will be pleased to see him in his accustomed place, and while he passes out many checks, all who know him trust it will be many years before he "passes in his checks."—E. L. Locke, the well-known author, has returned to the city.—Earl Marble has accepted the position of dramatic editor of the Star.—George Roberts, formerly connected with the Globe Theatre, has left for New York, where he will be interested in Booth's Theatre; he leaves many friends in this city.—Sam Lucas has a new opera written for him by Dexter Smith, entitled Sam's Experiment, which will be produced under the management of M. T. Skiff.

CHICAGO.

THE NEW YORK MIRROR.

and the other of Haverly's United Mastodon Minstrels, season 1881. They are both executed in the finest style of photographic art.—Phil. H. Kirby, accompanied by Sylvia Gerrish and Carlotta Parker, left to-day for Boston, to join Willis Edouin's Sparks company there.—Haverly's Mastodon Minstrels returned to the city last week, and played Friday, Saturday and Sunday nights and Saturday matinee at the California Theatre to packed houses. Billy Sweatnam, who has just returned from Australia, appeared Sunday night, the occasion of John Rice and Pete Mack's benefit, and was enthusiastically received. The California Theatre will remain closed indefinitely.—Sam Lewis and E. D. Davies, the ventriloquists, have leased the Stockton (Cal.) Theatre, and will open the same next Saturday night with C. W. Barry in one of his sensational dramas.—Manager Tom Maguire is talking of taking La Belle Russe and The Strangers of Paris East this Fall.—The new comedy-satire Senator Silverbaggs has been read to the leading dramatic critics and theatre men, and the general opinion is favorable in every respect. It is contemplated to produce it next month at the Bush Street Theatre, with M. A. Kennedy in the title role, supported by an exceptionally strong company. Robert M. Eberle (late of Baldwin's) will superintend the stage.—Billy Rice took a benefit Saturday night, but had not sufficiently recovered from its effects to appear Sunday night, which was set apart as the final (59th) performance this season, and benefit of John Rice and Pete Mack. Billy was conspicuous by his absence among Haverly's Original United Blackbirds. The boys, however, had a \$1700 house.—Hattie Moore received an offer to day from H. B. Mahn Opera company, but will decline, as she has made other engagements in the East.

BALTIMORE.

Monumental Theatre (Ad. Kernan, manager): The opening of this cozy theatre on Monday night for the season of 1881-82 must be set down as a success. The house was packed—galleries, boxes and all—and standing room even in demand. The bill was quite a lengthy one, but it embraced some old favorites, who were most enthusiastically greeted, and some new faces. Fields and Leslie opened the entertainment with some clever songs and dances, and were followed by Prof. Parker and his troupe of well-trained canines. The Dock-staders—Charles and Lewis—gave a most acceptable act, and Emma and John Whittney, Lizzie Hunter and Lester Howard appeared in a burletta. Emma Hoffman d'j the conventional serio-comic turn. Clooney and Ryan gave a German sketch, and the Kernels appeared in their well-worn Irish business. The Clipper Quartette appeared to advantage. The False Heir, in which George Edeson appeared as Lawyer Penny-packer, supported by a strong company, concluded the entertainment. The stage was well set and the acting good throughout.

Front Street Theatre (Dan. A. Kelly, manager): A large and enthusiastic audience was present on the occasion of the inauguration of the second season of Mr. Kelly's management of the old Front. The theatre presented a bright and attractive appearance, the new paper and painting showing off to excellent advantage. Billy Kennedy in the farce of A Big Mistake opened the programme and was heartily received. Florence O'Brien, a young lady of considerable dramatic talent, will put on Climes of Normandy, with her Juveniles at the Taber. The sale of tickets is very large. Ned Sullivan takes a benefit at the Taber 19th. Variety business is light.

COLORADO.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, manager): Haverly's Mastodons booked for three nights and matinee 25th. Haverly's Widow Bedott company is due here this week, but have not put in an appearance yet.

Palace Theatre (Edward Chase, proprietor): No change except Ruth, the Flower Girl, is the afterpiece, with Mischief under-

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Haverly's Widow Bedott played an engagement of three nights and a matinee, opening 15th. Owing to the terrible rains their houses for first two nights were very light, but on the third night they played to a large audience. Bishop, as the Widow, is improving. He gets off no old gags; everything is new and to the point. This is the first company that has given Leadville less than seven performances. Leadville has been very fortunate, as we always get seven performances, while such cities as St. Joe, Kansas City, Lincoln, Omaha and Council Bluffs get from one to three. Think this speaks for itself.

Items: Haverly's Original Mastodons are expected in the near future.—Florence O'Brien, a young lady of considerable dramatic talent, will put on Climes of Normandy, with her Juveniles at the Taber. The sale of tickets is very large. Ned Sullivan takes a benefit at the Taber 19th. Variety business is light.

CONNECTICUT.

BRIDGEPORT.

Rial's Humpty Dumpty troupe drew a crowded house 17th and gave perfect satisfaction. B. McCauley, in his revised version of Uncle Daniel, to large biz, it being their first night with a new company. The piece went along with remarkably few hitches. Col. Robinson's Pantomime and Specialty Co. 20th to good business. They advertise fifty people and four clowns in the company. There were about twenty in the party altogether. It was the rankest show that ever visited this city, most all of the specialists being saluted with hisses and catcalls. A more thoroughly disgusted and sold audience never left a place of amusement. Coming attractions: Baker and Farron, in Up Salt Creek, 25th; Ruth an American Wife, 29th; Rial's Humpty Dumpty, 31st; Coup's Circus, Sept. 3.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): This house was opened for matinee and evening 20th by Jay Rial's Humpty Dumpty company. The company is a very good one, and the setting is fair. H. D. is getting beyond the pale of criticism. Why can't they give it a new name, even if the tricks and business were old as time. Rice's Cinderella company appear here 31st and Sept. 1 in Cinderella at School and The Mascotte: Haverly's Minstrels 2d; Nick Roberts' H. D. company 3d.

American Theatre (W. S. Ross, manager): A first-class variety company opens here 22d, followed 29th by Mabel Ledgerwood's Novelty company.

Item: Since the above was written Rice's Cinderella company have postponed date of 31st and Sept. 1 to some time later in season.

NEW HAVEN.

After two months of utter stagnation the ball has opened, and bids fair to be even more lively than last season's. The trouble then was that we were showed to death. Companies playing laid it to the lack of interest in our townspeople, but the fault is with those who do the booking. What can a town of 60,000 do toward patronizing in a paying way when our three houses together give us ten performances a week on an average. The result of last season's experience was that people's pockets were drained. Resident managers made no money and became engaged in bitter rivalry, and visiting managers were hardly reimbursed for actual expenses; and last, but by no means least, the town got a bad name. Still, from the outlook, they are bound to come, and the only remedy must be that some one shall take more care that companies do not come in trios and play against one another. With the exception of important holidays, it is impossible for three or even two houses to be open the same night and pay expenses. Our managers are all situated so that little risk or expense falls on them, and are naturally ready to play almost anything at any time rather than keep closed doors; so it is upon companies on the road that the loss falls, and it is for them that I write.

Manager Near, of the New Haven Opera House, has made numerous minor improvements, though we miss the sweeping ones that were half promised. His doors opened 19th with Jay Rial's Humpty Dumpty. The show is the best of its kind. Having found a pleasant young man in the box-office of late, in the shape of W. T. Near, brother of the manager, I am glad to see that he appears officially as treasurer of this house. Booked: Jay Rial's Uncle Tom's Cabin company 29th, and the new and much-lauded drama of Ruth (by Mrs. Everett) 30th and 31st.

Manager Carl inauguates his second season with Col. Robertson's Humpty Dumpty, booked for 26th and 27th, with matinee Saturday. It will be a novelty to see Humpty on the boards at Carl's, but there's plenty of room for him. The Summer's work here shows up in the elegant tiling of the lobby mentioned before and considerable new scenery. All that is wanting now is the interior decoration, which is not yet definitely promised.

The Grand Opera House (Charles Pech, manager) will open a little late this season,

night, 13th, the Ford Comic Opera company closed its splendid season at Uhrig's Cave. It is estimated that the profits will reach \$12,000. Button-hole bouquets were given to the gentlemen, and fine satin programmes to the ladies. The garden was crowded, although the weather was threatening.—Quite a number of professionals, under engagement for Howard Brodsky's Provincial comedy company, have arrived here from New York.—The St. Louis Lodge of Elks will have elegant rooms in the new People's Theatre building.—A painful case has been reported in the instance of Mr. and Mrs. David Swadley, the former an actor, and in a way manager, having been interested in small theatrical ventures. They arrived in this city some ten days ago from the East, the husband being afflicted with a dyspeptic complaint, and was endeavoring to get to the Hot Springs to effect a cure. Upon reaching St. Louis their means were exhausted, but they were kindly cared for by a hospitable board-house keeper, Mrs. Williams. Mr. Swadley died on the 19th, and his remains were taken to the Morgue. Unless the profession do something for his remains will be interred in Potter's Field.

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The Grand Opera House (Charles Pech, manager) will open a little late this season,

the first booking being for Sept. 3d. The Slave's Dream, under the management of E. B. Brown, formerly manager for Tony Pastor. Richard D. Smith, a well-known scenic artist, came from Philadelphia the middle of July to begin on the annual scene painting, and has done some good work in the past six weeks. Mr. Pech has made a two story addition to the rear of the hall and lobby, thus securing increased means of egress, bat and cloak-rooms, etc. The two weeks before opening will be devoted to varnishing and gilding chairs and fixtures. Bookings are light for early season, but I find Loyal till Death down for Sept. 18 and 19, and Mackay's Hazel Kirke company for 23d and 24th.

Item: W. C. Coup's Circus is well billed for Sept. 2.

NORWICH.

The amusement season opens here 24th in Breed Hall, with Jay Rial's Mammoth Humpty Dumpty. W. K. Logee has given the town for a People's Course of amusements and lectures the coming Winter.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Loyal Till Death combination with Adeline Stanhope as leading lady, gave us a genuine dramatic treat, but to small business. It is a new but strong company. Booked: Colonel Robinson's Humpty Dumpty Sept. 6; Calender's Georgia Minstrels 17th; Fifth Avenue Comedy company in Two Orphans, and Anthony and Ellis' Uncle Tom's Cabin company 24th; Deacon Cranckett Oct. 3.

DISTRICT OF COLUMBIA.

WASHINGTON.

Ford's Opera House (John T. Ford, manager): This place will open Friday for three performances by Anthony, Ellis and Hathaway's Majesties. John E. Owens is to open the season Sept. 5.

National Theatre (John W. Albaugh, manager): Will probably open Sept. 3. No announcement made, however.

Theatre Comique (Jesse Budd, manager): The engagement of Adeline Gasparini and little Ida Gasparini in Mog, or a Mother's Devotion, is announced as "extraordinary."

Item: At Driver's Summer Garden Minnie Chapin is announced as the leading attraction, with Mr. French, the Jaegers, Petrola, and the Marine Band.

GEORGIA.

ATHENS.

Deupree Opera House (W. H. Jones, manager): This house has everything ready for the opening of the season. The new gallery has been completed, and will seat comfortably 400 persons. The house has been thoroughly cleaned, and an elegant piano placed in position for all companies who desire one. Two new dressing rooms have been added, and the manager intends putting a stove in each dressing room, so that all may be comfortable. Everything looks bright for a prosperous season in Georgia.

COLUMBUS.

Springer Opera House (George J. Burus, manager): During the theatrical recess, Proprrietor Springer has not been idle, and has been working on the new gallery, which has been completed, and will seat comfortably 400 persons. The house has been thoroughly cleaned, and an elegant piano placed in position for all companies who desire one. Two new dressing rooms have been added, and the manager intends putting a stove in each dressing room, so that all may be comfortable. Everything looks bright for a prosperous season in Georgia.

ILLINOIS.

BLOOMINGTON.

Grand Opera House (Tillotson and Fell, managers): Tuesday, 16th, benefit concert to Eva Mayers, the pianiste. The audience was large and very enthusiastic in their praise of the beneficiary. She was assisted by H. Louise Warner, a pupil of M. Revere, of New York.

Durley Hall (George S. Smith, manager): Little will inaugurate the season at this house Sept. 5. All her company of last season has been reengaged.

Items: Tillotson and Fell have appointed Charles F. Brown, formerly of the Megatherian Minstrels, treasurer of the Opera House and Durley Hall for next season.—Manager Chatterton, of the Illinois Circuit, will soon call a meeting of the different hall proprietors composing the circuit for Sept. 19, for the consideration of important business connected therewith.—Barnum will be here Sept. 8.

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Opera House (Tillotson and Fell, managers): During the theatrical recess, Proprrietor Springer has not been idle, and has been working on the new gallery, which has been completed, and will seat comfortably 400 persons. The house has been thoroughly cleaned, and an elegant piano placed in position for all companies who desire one. Two new dressing rooms have been added, and the manager intends putting a stove in each dressing room, so that all may be comfortable. Everything looks bright for a prosperous season in Georgia.

ILLINOIS.

Opera House (James Heywood, with his Quadrupanthus company, changed date from 6th to 26th. Lawrence Barrett will appear in Othello Sept. 2. It will be the first representation of the play in this city.

Items: Otis Bowers, song-and-dance artist, who has been spending the Summer months with parents in this city, reports this evening (20th) for New York city, to join Hi Henry's Premium Minstrels, which are called for rehearsal 26th.

ILLINOIS.

Macaulay's Theatre (John T. Macaulay, proprietor): The improvements at this house when completed will make it look as bright as a new dollar. Manager Jack informs me that he will open about Sept. 12 with Willie Edouin's Sparks for three nights.

Opera House (John T. Macaulay, manager): No attraction as yet and no date set for the opening.

Masonic Temple (Wm. A. Warner, manager): This place when completed will astonish the Louisvillians, and will be a great addition to our amusement houses this season. The opening will take place about Sept. 12 with an attraction not yet announced.

Buckingham Theatre (J. H. Whalen, manager): The second week of the season was fairly attended, and the show given was a great improvement on that of the first week, there being several goo' features on the programme. Sixteen new people are billed for the week, some of them being first class.

Items: The commencement season will open in this city in about three weeks. At that time the exposition will be in running order, Macaulay's theatre, Opera House and Masonic Temple and all the variety houses will be in full blast, and besides these we will have in the way of amusements the Fall meeting of the Louisville Jockey Club, opening Sept. 20 for six days, and also the first semi-annual fair of the Louisville Association, opening Sept. 27, for six days. Taking everything into consideration, all these enterprises will make a good success, as the city at present was never in a more prosperous condition, both financially and otherwise.—Selina Fetter, the young star who made such a success the latter part of last season, will leave for New York the 25th. Mr. Steel, her manager, says that Miss Fetter has made no arrangements as yet with any manager and would not until she arrived in New York. She will only play in the large

THE NEW YORK MIRROR.

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HARRISON GREY FISKE,
EDITOR.

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NEW YORK, - - - AUGUST 27, 1881.

Mirror Letter-List.

Aiken, Frank E.	Ingraham, Prentiss
Anthony and Ellis	Jefferson, Joseph
Ainslee, John E.	Jebold, George
Adrian, Rose	Jones, Willis
Abbott, Emma (2)	Junction, Mme
Bloom, Ed L.	Jones, H. C. 2
Bannister, Maurice	Johnson, Col. Robert
Bishop, Fred	James, W. St. I.
Bishop, Mrs. C. B. (3)	Knowles, R. G.
Blythe, Helen	Knight, G. S.
Berry, William	King, John Rive
Blanchett, C. E., 2	Linden, Ernest
Burton, C. A.	Latour, A.
Byron, Oliver Dowd	Leaman, Louis
Boudcault, Dion	Lewis, Morris
Bennett, Frank	Lotta Comedy co., 3
Boehn, George	Langdon, W. B.
Boehn, James	Lee, Dallas W. 2
Barrett, Lawrence, 4	Lane, Harry
Boerner, Robert	Leavitt, M. D. 2
Belmont, Grace	Lawrence, L. F.
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Brown, W. L.	Mackay, Mr.
Brown, Wm. W.	Mackay, James Arnold
Brown, Charles R.	Moore, Eugene
Conn, Marie	Misco, T. E.
Clarke, Kit, 8	Matthews, F. A.
Comley, Albert	Morrison, James
Curtis, Carlo	Morris, Clara
Collins, Ida	Mayo, Frank
Cobb, Charlotte	Marble, Wm.
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Crabtree, George	Merrill, J. Y.
Carter, R. D'Oyley, 2	Mosby, A. J.
Carty, Walter E.	Miller, C. A.
Cone, Spencer, 1	Mulholland, William
Cline, C. B.	Masset, Stephen, 2
Chandran, Frank	McKay, Andy
Colton, Harry	McDonald, Phil A.
Champness, E.	Montgomery, H. W. 3
Craig, C. G.	Morton, John
Carrington, Abbie	Murphy, Joseph, 2
Chandler, Alice	Murray, Marcus R.
Chapman, Will, 3	Neal, Jenniebell
Chasino, C. A., 2	Nottingham, Albert
Chase, Clara J.	Newcomb, Bobby
Chayman, F. M.	Owen, Wm. F.
Cobbs, Jane, 2	Otrotonac, James
Campbell, Wm. H.	Owens, John E. 3
Chester, Amy	Oxborough, Louise
Costello, James	Oates, Alice
Clapham, Harry	Pease Harry
Conn, Marie	Phillips, Eugene
Comley, Albert	Palmer, Minnie
Curtis, Carlo	Power, W. H. 3
Collins, Ida	Pelham, Claude
Cobb, Charlotte	Pemberton, P. S.
Campbell, Bartley, 2	Pond, J. B.
Crabtree, George	Robinson, Forest
Carter, R. D'Oyley, 2	Ridolph, Jessie Lee
Carty, Walter E.	Rial, Jos.
Cone, Spencer, 1	Rickaby, John
Cline, C. B.	Roberts, Richard E.
Chandran, Frank	Rebers, Sallie
Colton, Harry	Eichmond, Adah
Champness, E.	Hobson and Crane
Craig, C. G.	Spencer, Lillian
Carrington, Abbie	Stevens, Ed. A.
Chandler, Alice	Tate, Jessie Lee
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Chasino, C. A., 2	Thompson, Agnes
Chase, Clara J.	Tanner, Rose
Chayman, F. M.	Travers, Helen
Cobbs, Jane, 2	Temple, Jessie
Campbell, Wm. H.	Trotter, Jessie
Chester, Amy	Twolock, T. T.
Costello, James	Vokes, Fanny
Clapham, Harry	Villa, S. B.
Conn, Marie	Westford, Owen
Comley, Albert	Woditska, Edward
Curtis, Carlo	Winterbottom, Mr.
Collins, Ida	Wiston, Clara
Cobb, Charlotte	Whitemeet, W. H.
Campbell, Bartley, 2	Walsh, John C.
Crabtree, George	Watson and Ellis
Carter, R. D'Oyley, 2	Wagner, Cal
Carty, Walter E.	Wood, T. M.
Cone, Spencer, 1	Weber, Sophie
Cline, C. B.	Williams, George
Chandran, Frank	Welt, Harry
Colton, Harry	Wynne, Sallie
Champness, E.	Wise, Minnie
Craig, C. G.	Wise, Will
Carrington, Abbie	With, J. M.
Chandler, Alice	Ward, F. B. 3
Chapman, Will, 3	Young, Fred A.
Comley, Albert	Young, George W.

NEWSPAPERS.

Brown, E. B.	Knight, G. S.
Bishop, C. B., package	Lancaster, Mrs.
Cone, Spencer	Lotta
Harrison, Louis	Morris, Clara
Hawkins, George W.	Mackaye, Steele
Harvey, Harry	Hickaby, John
Harrington, Fred	Van Wyck, H. D.
Johnston, II W.	Wilbur, A. L.

The New York Mirror has the largest Dramatic Circulation in America.

The busy season is at hand, but a poor beginning of the theatrical season in New York has been made. It is to be hoped that the wretched play of *Smiff* is not a sample of what is yet to come.

The President and the Managers.

It has been generally agreed among the managers that, in case of the death of the President—now, alas! hourly expected—the metropolitan theatres shall be closed on the night of the day when his decease is announced, or on the following Monday if he should die on Sunday or late on Saturday night. In case the body should be brought to this city, on its way to Ohio, there will be no matinees on the day of the funeral, if it should occur on Wednesday or Saturday; but the evening performances will be given as usual. We make this announcement at the risk of seeming to anticipate an event which, in common with the whole profession, we should deeply deplore, so that there may be a concert of action in the matter. Had the President died at the hands of his assassin, the closing of the theatres would naturally have been for a much longer period; but as his is, unfortunately, a clear case of death from too many doctors, it does not call for such extraordinary solemnities.

If our readers will kindly turn to their files of THE MIRROR they will find the whole question of the effect upon theatricals or the death of the President thoroughly discussed in our issue of a fortnight ago. We have not the heart, in the midst of the general gloom into which the critical condition of the President has now plunged the nation, to calmly review the situation from a business point of view. Suffice it to state now, in general terms, the conclusions which we then demonstrated by irrefutable arguments, viz.: that the accession of Vice-President Arthur will be of great immediate and permanent benefit to the profession, and that the death of President Garfield will not in any way interrupt the unexampled prosperity with which this season has begun. Finally, it may be interesting to those who are shocked by our plain speaking in regard to the share which the physicians have in the death of the President, to learn that no considerations of malpractice will protect Guiteau, the assassin, from the gallows or the lunatic asylum. The latest and best legal authorities hold that, in the case of a predetermined and malicious murder, like this assassination, no malpractice, however clearly proven, can shield the murderer from the punishment for his crime.

The Press and the Profession.

As all roads lead to Rome, if you only follow them far enough, so everything that happens affects, more or less directly, the dramatic profession. The rumored change in the editorship of the Herald, therefore, will be watched with almost as much interest by professionals as by journalists. The Herald is a very important paper, occupying the same position in regard to the daily press as THE MIRROR does towards the dramatic press. Its circulation, like our own, is unequalled in its peculiar line, and, like us, the Herald has more advertisements than all its city contemporaries combined.

Thomas B. Connery, who has been the editor of the Herald for many years, and now retires upon a small pension, is one of old school of newspaper men who have a contempt for the theatres. Indeed, he was trained only to consider them as they figured on the books of the Herald job office. Theatricals have greatly changed since those days; but Mr. Connery did not change with them, and, in fact, knew nothing whatever about them. Besides, he was in such ill health that he could seldom, if ever, go to a theatre, and, being very religious, he probably would not have gone if he could, as he was totally ignorant of the new relations between the Church and the Stage, which we are happy to have done so much to bring about by suppressing the Passion Play.

Frank Lawley, one of the staff of the London Telegraph, who is to be imported to take Mr. Connery's place, is an editor of very different disposition and education. A man of the world, he knows the social, aesthetic and moral value of the modern theatres. He is accustomed to the society of London, in which theatricals play so large a part, and he recognizes the fact that a favorite actor, like Irving there and Booth here, has literally no superior either in the business, literary, art or political worlds. He will insist that the profession shall be treated here as it is dealt with by the press of London. We shall have no more "criticisms" by office-boys; no more theatres set on fire by mistake to make a jest for a press Bohemian. Already, as if in anticipation of this reform, it seems to us that we observe a decided improvement in the theatrical column of the Herald. Its paragraphs are more pointed and less silly. It even ventures to have opinions, and to try to express them clearly. This is something gained; but we depend upon Mr. Lawley for much greater reforms.

Some of our contemporaries have objected to Mr. Lawley, in advance, on the

ground that he is a foreigner. Papers published in glass houses should not print such slurs. It is a curious fact, and one which may account in some measure for the indifference of the press towards the welfare of the American drama, that, with the single exception of the Tribune, all the leading dailies of New York are edited or controlled by foreigners. Thus Mr. Jones, a Welshman, and Mr. Foord, a Scotchman, are respectively the principal proprietor and editor of the Times; Mr. Jennings, an Englishman, is the real editor of the World, and nine out of ten of the editorials mention his name, although the dilettante Mr. Hurlbert is the ostensible editor. John Swinton, an Englishman, edits the Sun. Mr. Sandison, a Scotchman, edits the Star. Hugh Hastings, an Irishman, controls the Commercial, Carl Schurz, a German, manages the Post. The Messrs. Goodsall, Canadians, are editors and proprietors of the Graphic. The Telegram, Express and News are edited by Irishmen. Why, then, should Mr. Lawley be attacked because he comes from England? On the contrary, we hope that the profession will have more cause to praise than to censure his selection for his important position.

Personal.



ADDISON.—Fanny Addison, whose portrait heads this column, is among the latest arrivals from the old country. Unlike most importations, Miss Addison has won her high position on the English stage by hard work in the best schools. At the early age of fifteen she appeared at the Amphitheatre, Liverpool, then under the management of the veteran Copeland as leading lady—and her personal accomplishments and dramatic qualifications are still dear to the Liverpools. After playing for two seasons with Mr. Chute (another veteran manager) at the Theatre Royal, Bristol, her services were secured by Mr. Falconer for Her Majesty's Theatre, London. Her success was complete, and Rosa Dartle, Countess Danicheff, Martha Trapols, Queen Elizabeth, Meg Merrilles, Lady Macbeth, Mrs. Haller, and the Maniac in *Jane Eyre*, are still associated with her name.

VILLA.—On our first page appears a picture of the Villas, all talented people. Their combination will be among the first on the road this season.

PAUL.—We understand that Howard Paul set sail for New York on the 18th inst., and he will arrive here about Friday. What is the matter with the Alhambra?

FROHMAN.—Mr. and Mrs. Gustave Frohman are stopping at the Sturtevant House, and the announcement of their marriage in California, Mr. F. informs us, was correct.

SYLVESTER.—Louise Sylvester has made an excellent bust of Garfield, which is on exhibition at Brentano's. Miss Sylvester commences playing leading roles with the Madison Square Company September 12.

HAVERLY.—J. H. Haverly went to the Hartford races yesterday to see his horse Troubadour trot. This animal has made a fine performance in Chicago, trotting in 2.19 1/4, and winning \$12,000 for his owner.

BOOTH.—Edwin Booth is visiting a friend at Greenwich, Conn. Mrs. Booth is greatly improved in health, and it is thought she will be sufficiently recovered to visit Mrs. Junius Booth at Long Branch. The report that she has been in Philadelphia is untrue.

EDWARDS.—Nobody knows when Wallack's will open. Harry Edwards, like the rest of the company, says he would like to know something about him. All the reports about the opening play are premature. Several are in view, but which will be chosen neither Wallack nor Moss could tell you.

FRENCH.—Samuel French is passing the summer at Hamburg. French and Son sold Mother-in-Law to Joseph Brooks, and we understand they are agents for the sale of Sims' pieces in America. The Frenchs have secured a Paris success called *Le monde en s'amour*, which is a companion play to *Le monde en s'amour*.

SMIFF.—There were many "pro's" who assisted at the Fifth Avenue funeral Monday night. Among others we noticed John McCullough, Mr. and Mrs. W. J. Florence, John T. Raymond, Lillian Cleves, Alice Harrison, Katherine Rogers, James Scanlan, Rachel Saenger, Harry Sargent, Henry Garrett, Mart Hanley, John Haylin, Georgia Knowlton and Frank Curtis.

FRENCH.—Henry French came back from Saratoga, where he has been spending a few weeks, Tuesday night, to look after his Wall street operations. He anticipates a disastrous fall in stocks should the President die.

LEVICK.—Milnes Levick withdrew from Mr. Booth's company because Manager Abbey would not permit him to have his name follow the star's on the bills. Bella Pateman had arranged with Abbey in London that her name should occupy the position desired by Levick.

EDWARDS.—Although Maze Edwards will manage Edwin Booth during his tour this season, he will remain Mr. Abbey's special business representative, and on his return will resume his position in that capacity at the Park Theatre. Mr. Edwards does not wish the rumor to go abroad that he has given up his station as Abbey's confidential man.

MCCOY.—We shall print a faithful likeness of old McCoy, the treasurer of the Grand Opera House, next week. This gentleman, who is renowned for his unusual courtesy to patrons, is ignorant, it is said, of the knowledge of reading. We have sent him a primer and a copy of THE MIRROR, which will remove this defect in his education.

WETHERILL.—Harry Sargent has made an arrangement with Samuel E. Wetherill to take charge of his attractions this season, which include Jennie Lee, Mlle Rhea and Dion Boucicault. Mr. Wetherill has had a long theatrical experience, and Mr. Sargent evinced discrimination in enlisting the services of so capable a gentleman. Mr. Wetherill has entered upon his duties.

Death of Loyal Till Death.

The collapse of the Loyal Till Death combination calls for a few words. So far as we can learn the facts are simply these: Fred Lyster, while acting manager of the Baldwin Theatre, produced a play under that title by Mrs. Romualdo Pacheco, which made a success at the time. Mr. Lyster afterwards obtained the right of playing the piece, and raised enough money, as he thought, to start it, which he did under the management of Alfred P. Beaven. The piece failed financially, and no more funds were available the company was forced to return. The authoress, on hearing the state of things, generously gave the money to bring the people back, as she did not choose that they should suffer for the mistakes of the management, and so ended the career of a very good piece very badly sacrificed.

Gardner and Abbey.

During the week the daily newspapers of the city circulated the report that Samuel P. Piercy and Lewis Morrison had been engaged for the company to support Edwin Booth this season. The news coming to the ears of Frank L. Gardner, to whom it has all along been thought, and so published in THE MIRROR and other journals, they were under engagement as a portion of the Legion of Honor company, he was naturally much exercised, and expressed himself in no pleasant terms of the parties who were endeavoring to estrange the actors from him. He visited THE MIRROR on Tuesday for a grain of consolation.

"Well, how about this report? Is it true?"

"True! of course not. Mr. Piercy and Mr. Morrison are under engagement to me and no one knows it better than themselves."

"How did the report originate?"

"I think it may

THE NEW YORK MIRROR.

The Usher.



*In Ushering
Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.*

Those British fellows want to have all the national conceit to themselves—they're not willing to give anybody else a share. In the last number of the London *Figaro* which the mails bring to hand, I notice an interview with Bartley Campbell is copied from THE MIRROR, with discredit, for the comments that accompany the extract are of a nature calculated to impress the reader with the idea that Campbell has been trying to steal some of Johnny Bull's overweening vanity and flatulent egotism, and turn it to his own account. The *Fig's* selfish policy is all wrong. Nothing is so good for the advancement of fraternal feeling between nations as the exchange of native products. We send England tobacco, telephones, merchandise and actors; England in return sends us the overflow of its population, and a good invoice of British pride. Is Campbell to be blamed because he put this latter commodity to good use, in lauding himself to the skies, and his plays to the heavens? I wot not.

* * *

Selina Dolaro is back, bringing with her this time an extra pound of flesh, a governess and a child. This latter is one of Dolaro's numerous progeny. It need cause no alarm. All the handsome Jewess' children were born within the proper conditions attached to legitimacy by the law, and everyone of 'em are said to be as clever, as vocal, and as full of the old boy as their Ma. Isn't it rather a courageous thing for a donna to give away her maturity in this fashion? It remains to be seen—and I can't for the life of me see why it should be otherwise—whether the presence of Dolaro, Junior, will injure the attractiveness of the *mater* this season at the Bijou. There is a deep rooted old barnacle of an idea among managers that a married actress, especially one with a large family, is not particularly desirable, on the ground that, belonging to somebody else, the public feels that she doesn't belong to them. Nothing is more ridiculous than this, yet you would be surprised to know how many managers stick to the silly notion. It was only yesterday that the manager of a theatre in this city, which boasts probably the finest stock company in the land, was talking to me on this subject. "I know my company is strong in men and weak in women," said he; "but, my dear boy, how am I to remedy it? The majority of actresses whose talents are ripened and matured by experience have got husbands, if they've not stepped out of the stock to become stars." "What of that?" I inquired, knowing very well what was coming next. "What of that!" he exclaimed, with a stare which plainly said he marveled at my guilelessness. "Why, you don't suppose I can risk losing the attractive features of my company by filling it up with married women, do you?" And why should respectable married women be less attractive than respectable—or otherwise—unmarried ones? The public has no business with an actress after the curtain drops and the lights are lowered. The manager should not be a panderer, nor should the public expect it of him. But if we may take this manager's opinion as the voice of his brethren, then public and managers are alike engaged in a very mercenary business. The manager is the keeper of a mental *maison de joie* to which the public flock for sensual entertainment. It would be difficult to believe that the theatre is sunk into such a mire of abstruse immorality, and I for one cannot bring myself to the conclusion that such is the case. What difference is it to you if the leading lady of the Rialto Theatre is Miss Montmorency or plain Mrs. Miggs, so long as she fills her position in the company with grace and honor? We admire Mrs. Miggs the actress, not Mrs. Miggs, the wife of old Miggs the hardware merchant, and the mother of seven young ones. If Mrs. Miggs is handsome, so much the more reason why we should accept her beauty with an honest admiration. We should not wish to personally possess the favor either of Miss Montmorency or Mrs. Miggs; our feelings can only go out to them while they, in the glare of the footlights, are endeavoring to please us in form, face and manner, the giving of which harmless pleasure constitutes the principal object of their occupation. This being the case, it strikes me that it does not matter whether the lady is wedded or single, a vestal or a matron, and managers of sound sense should

look at the question in the same light. Certain it is that if any private conditions enter into the subject, preference should be given wherever it is possible to the claims of honest wives rather than to the blandishments of questionable maids.

* * *

In the discussion of the mythical Abbott Kiss, the various aspects of the stage kiss in general have been neglected. The subject was forcibly called to my mind the other day by Minnie Palmer, who, in reply to the direct question, Did she like stage kissing? promptly answered: "No, I don't like it, but I don't mind it." This was unsatisfactory, and further inquiries were made about the same interesting matter, which elicited these remarks: "I can't bear to have some men come near me on the stage, and their caresses, although necessary stage business, are not welcome. But this is something that must be put up with along with the many disagreeable things that are necessary in the profession of acting. No, I shouldn't let actors, on any pretext whatever, kiss me in private. What's the difference? Every difference in the world. In one case I can stand it like a dose of codliver oil, in the other case it would be the same as drinking rochelle salts instead of a *demi tasse* of black coffee after dinner. If actresses cannot put up with being kissed where stage directions require it, they ought to choose some other vocation—dressmaking, counter-jumping, or something of that character." Minnie may be right in her ideas on this momentous question, and she may be wrong. That she does not enjoy stage kissing leaves her philosophy and redeems her apparently cold-blooded view of the matter. But Minnie is too young, too inexperienced and too well managed to give out this sort of reasoning without rebuke. Still she's single and has a certain right to her own theories, even though the expression of them may be impulsive.

* * *

The whole question of stage osculation hinges upon two things: If the actress be single she should do as she chooses; if she is married she should do as her husband chooses—that is to say, if he decrees that the kiss must be imitation like Olivette she must obey, for the agreement of obedience made before the altar or at the justice's desk is or should be more binding than that contained in her contract of engagement, wherein she promises to faithfully love, cherish and obey the will of that mighty theatrical magnate, the stage manager. An imitation kiss looks just as well from the front as a genuine one. It isn't necessary for Rose Coghlans to really cry or for Lotta to really laugh in order to satisfy the audience that the grief or fun is natural enough to suit all requirements. It would be very hard for Clara Morris to weep real tears for a hundred-night run of any piece. The springs of emotion would dry up before the ninety-ninth performance came around. I should imagine that one hundred real kisses would be just as difficult to give; while it matters little if that number be multiplied by a thousand, so that they are what the children call "play" kisses.

* * *

Let me refer a moment to those rousing snatches which Joe Polk gives Katie Gilbert in The Strategists. If I were Mrs. Polk I shouldn't like to see them. But Julia Polk is an actress herself, and that makes all the difference in the world. Sometimes the position of things may be reversed. That would be nothing unusual. Mrs. Polk might be singing in an opera where it would be necessary to go through a similar performance, while Joseph looked on. This is tit-for-tat, and equalizes things. But if Polk was a non-professional, and Mrs. Polk on the stage, or vice versa, the thing takes on an unpleasant phase. All of which rambling remarks go to show that stage kissing is effective whether genuine or natural, and that professionals should fix on professionals in making matrimonial selections for the comfort and happiness of both parties concerned in a marital union.

* * *

There was a queer author named Rowe. Who made him a play out of dove?

He labelled it Sniff,

Did this fossil cultif,

But the Public all said "it's no gow!"

* * *

Say, you man over there in the musical department! What have you been doing down town at the Sunday *Democrat* office to bring upon you such remarks as these:

Fred Lyster, the music editor of THE MIRROR, is a remarkably handsome man, six feet high, broad-chested and shouldered, big brain, all music, 240 lb. writing weight, born forty years ago in Ireland, blue-eyed, complexion dark blonde, sings nothing but his own air (put on none), drinks nothing but ice cream, sugar plums, honey, molasses, no gin, and writes with his left hand: pays his debts with his right, never traveled on a railroad, sleeps standing, laughs heartily with both sides of his mouth, and carves his meat with an editor's scissors. Fred, do call on us again.

If you should call down once more, don't you forget to leave your autograph (with a free translation). See?

* * *

Nobody enjoys the narration of the Stetson stories better than the subject himself. Possibly this may be because the majority of

them are the mere invention of the newspaper man, but the latest from Boston is said to be genuine, and it is worthy of Mrs. Malaprop herself. One of Stetson's friends was joking him about his well-known aversion to sitting for a photograph.

"There's not a picture of you in existence, John," said the friend.

"I know it," rejoined Stetson.

"I guess you're so ugly you're afraid to have your phiz reproduced and recorded against you."

"Nonsense!" exclaimed Stetson; "you needn't talk. You're so ugly you daren't sit for fear you'd break the cameo!"

I wonder if that's true.

Queer Business.

The mystery which hangs about the lesseeship of the Baldwin Theatre, San Francisco, has been fruitful of much newspaper gossip and any amount of professional small talk. Strange that it should in this remote vicinity, yet there is a decided interest hereabouts in the affairs of that institution. Maguire still maintains his grip on the establishment, and although many attempts have been made to dispossess him, and although it has been frequently stated that leases have been made to other parties, and that they were actually in possession, etc., the veteran still sits in his little cubby office, and issues his orders with all the audacity of a millionaire. The secret of Maguire's hold on the establishment has been ascribed to various causes, but the one that has gained the most strength is that he has the owner, E. J. Baldwin, tightly in his power, and that when he is informed that the man of wealth proposes to dispossess him, he complacently smiles, and replies: "Let him try it!" We have been told, and so remarked in a previous number of THE MIRROR, that Maguire is familiar with a little scrap of Baldwin's early California history, that, were it to gain publicity, would make the atmosphere of 'Frisco too torrid to hold that individual. Whatever the secret is—if there be one—Maguire holds it most successfully over Baldwin as a check to any measure he may adopt to oust him. The fact of Maguire's persistent occupation of the house, in defiance of the wishes of a large and influential class of citizens of that city, who desire to see its affairs in more capable hands, and in spite of the numerous tempting offers Baldwin has received at the hands of reputable and sound Eastern managers, naturally leads to the conclusion that this theory is entitled to weight, and that Maguire's reign cannot be bridged by Baldwin's intimidation.

A few weeks since it was rumored that Amory Sullivan (a son of Barry Sullivan), formerly manager of the Standard Theatre in that city, had come into possession of the theatre, and that Maguire had finally been ousted. No denial having come from Maguire, and Sullivan having made his appearance upon the Square in this city, and was active in endeavoring to engage talent, confirmed the report, and several well-known stars had signified their intention of going to 'Frisco under the new management, among them Clara Louise Kellogg and Edwin Booth, provided Mr. Sullivan's backers deposited certain amounts of money in the banks of the city, which that gentleman agreed to do.

A vindictive article having appeared in a dramatic sheet of this city, from its San Francisco correspondent, Harry Gates, an opera singer, now playing at the Winter Garden in that city (although one Thrum, a composer in the *Alta California*, is supposed to be the regular scribe), Mr. Sullivan visited THE MIRROR office on Tuesday last.

"Have you a lease of Baldwin's Theatre?" asked we.

"No—simply a memorandum of agreement, drawn up in legal form, signed by the contracting parties, and attested by witnesses."

"May we look at it?"

"Certainly."

Mr. Sullivan took from his pocket the paper in question, and we read it. The substance was that an agreement was entered into on the 28th day of July between E. J. Baldwin and D. T. Callahan and A. Sullivan, leasing the theatre to these parties for one year, at a monthly rental of \$300, from August 29, 1881, to August 29, 1882. A clause in the agreement stated that D. T. Callahan and J. Callahan were to guarantee the rental, and Sullivan was to carry on the theatre as manager.

"Did you have no lease?"

"The lease was to have been drawn up before I left, and I frequently went after it. I received a note from Baldwin's secretary, H. A. Unroe, a short time before leaving San Francisco. Here it is."

Mr. Sullivan then produced the following note:

MR. A. SULLIVAN—Dear Sir: As I did not have time to draw up the lease, I gave it out to be done, and as usual they are behind time. I will have them all ready by to night, and send you word. Respectfully,

H. A. UNROE.

"The next day," continued Mr. Sullivan, "I also got this one:

MR. SULLIVAN: The copyist has again disappointed me, but will have the lease at 10:30 A. M. to-morrow—sure.

Yours truly,

H. A. UNROE.

August 2, 1881.

"I called on D. T. Callahan, with these notes, and he said I had better not wait, but to hurry on to New York and get attractions, and he would attend to the result to Providence and Tuesday's papers.

lease. By the terms of my arrangement with Mr. Callahan, I was to get \$50 per week while negotiations were pending, and \$100 after the theatre opened, and one-half the profits. I had already spent five weeks on the preliminaries, and received \$250 from Mr. Callahan for my services up to that time. This was the only money transaction we have had together, although the correspondent of the sheet we spoke of states that I "mysteriously disappeared" after getting this sum, which he said was given me to pay for telegrams. How utterly silly this appears, when I state that since I have been here I have spent my own money in sending dispatches back and forth from San Francisco to the Callahans, who are still in my debt for several weeks' salary. The Callahans assured me before I left that they would make large deposits in a bank in this city to assist in my negotiations in getting attractions and concluding contracts. I immediately went to work upon this assurance, and have been trying to secure Kellagg, through her managers, Pond and Baert, and also Edwin Booth and company, through Mass Edwards, for February, and I had every reason to believe I would have succeeded had the money been deposited here, as promised. I telegraphed several times to Callahan the result of my labors, and strange to say, I have received no answer. I am at a loss to understand his conduct."

"Have you no theory upon which to base his action?"

"None other than I believe Maguire has frightened the Callahans into dropping me. You must know Maguire is a very blustering man and makes all sorts of threats. When the agreement in question was being drawn up, he threatened to shoot me, and I watched him like a lynx afterward. He may have come the same game over D. T. Callahan, who is a nervous man, and easily intimidated."

"What are you going to do?"

"Don't know yet. I am awaiting advices. In case I am ousted, I may begin a suit against the Callahans. They have a lot of money, and may beat me, but there will be some satisfaction in trying to get justice anyhow."

Mr. Sullivan was about to take his leave when a gentleman entered THE MIRROR office and asked him if he had got a message which had been lying at the Westminster Hotel. Replying in the negative, he immediately went to that place and returned, and showed us a dispatch, which read as follows:

SAN FRANCISCO, Aug. 12.

A. SULLIVAN, Westminster Hotel, New York: Write details. What prospects generally?

D. T. C.

"Now they knew well enough," said Mr. Sullivan, "that I do not stop at the Westminster, and they have my address. It leaves me as much in the dark as ever."

"What will you do about this?"

"I will telegraph them to-night, in positive terms that nothing but money in the bank in this city will suit me before I go any further in the business."

It is a queer muddle all round.

Since the above was written Mr. Sullivan called upon us again, and stated that he had brought suit against the Callahans, through New York attorneys, for \$20,000 damages.

Harry Sargent's Ideas.

Harry Sargent was at the Fifth Avenue Theatre Monday evening, with Mrs. Sargent and an injunction for Smiff. But after the curtain had been raised aloft ten minutes or more, Sargent quietly destroyed the injunction document, and deposited the debris under the seat of the man ahead of him. He did not mention "injunction" again during the whole evening.

A reporter of THE MIRROR met him in the office of the Union Square Hotel after the performance, and as the gentleman appeared communicative the newspaper man pried him with a few questions:

"Did you have good legal ground for interference with the performance of Smiff?"

"Certainly. The piece is all my own."

"And you have the courage to claim it as your own now?"

"Well, no, I don't care to claim the piece or the idea, after the merry picnic at the Fifth Avenue to-night. But if my hints had been carried out faithfully we'd have been breaking bottles with Smiff just now, congratulating him on his success instead of speculating about his failure."

"What were your hints?"

"My idea was to have a theatrical family rehearsing a play on the eve of their departure from England to America. A magician comes on and says some mystic words. The whole scene falls down on the actors, and as they pass through holes cut in the flat they change their dresses—perceive?—the fallen scene discloses to view the deck of a transatlantic steamer, the *Catalonia*, which for safety and speed, you know, is unrivaled. On this ship the second act takes place, ending with a magical change of the vessel to an iceberg. The last act should be laid on Coney Island in a fog, where the iceberg has stranded. The play could end, don't you see, with a transformation showing the Brighton bathing houses and Levy with his cornet."

Mr. Sargent, though indignant at the appropriation of his suggestions by George Fawcett Rowe, was resigned to the inevitable, and appeared to be willing to trust the result to Providence and Tuesday's papers.

Our Picture Gallery.



FRANK MORDAUNT.

—"Shipmates ahoy! What cheer! what cheer!"

A Chat with "Jo."

A Mirror representative paid a visit to Miss Jennie Lee yesterday, the famous Jo of Dickens' Bleak House, who arrived from England this week under engagement to H. J. Sargent. We found her snugly ensconced in her tasteful boudoir at the Westminster Hotel, and were warmly welcomed. In fact, we were "made to him" so quickly by the hospitable little English woman that we lost all our restraint and our proverbial bashfulness. Miss Lee was charmingly attired in a bronze silk, with a simple ruching at the neck. Her personal advancements were becomingly modest, and her simplicity of manner and frank, natural method of entertaining, is as admirable as is fascinating. "Are you satisfied with your success in England?"

"Most decidedly—gratified beyond expression. No one could have received more encouraging recognition than myself. I have had the personal congratulations of H. R. H. the Prince of Wales and the royal family generally, as well as that of all classes of society. While in Scotland the clergy—rigid as they are in their ideas, and set as they are generally against the drama—actually encouraged their ladies to see Jo, and the people flocked in thousands to the theatre wherever I played it. My success—pardon me if this appears vain—has been great throughout England, Ireland, Scotland and Wales, and I do not know what is to play a poor bruse."

"Which are the most enthusiastic audiences—the English or Americans?"

"I think the English, though I do not know why I should say so, for in California I could not wish for a warmer-hearted or more hospitable audience. London audiences are easier pleased, but I think the provincial more discriminating. I have found the London audience eager to play to, perhaps because Jo is a human type which is encountered every day, and easier understood."

"You have played in New York?"

"Yes; eight months at Niblo's, before it was burned, with Mrs. John Wood and others."

"Never played Jo in

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

ST. PAUL.

Opera House (Charles Hains, manager): Manager Hains has had the interior of this house overhauled and neatly painted, the walls tastefully frescoed, the stage enlarged and improved, and new scenery added. The season will open 22d with the Madison Square company in Hazel Kirke for three nights. Lawrence Barrett 25th, 26th and 27th. Hooley's Comedy company in Birds of a Feather 29th and 30th. Mitchell's Pleasure Party Sept. 1, 2 and 3. John McCullough 5th one week. Burr Robbins and Colvin's Circus billed for 25th.

NEBRASKA.

OMAHA.

Academy (John S. Halbert, manager): This theatre now presents a very attractive appearance, having been thoroughly overhauled and renovated. Frank D. Skiff of Chicago, has had the supervision of the painting and decorating, and now that he has finished the house looks strange. A large dome has been cut in the ceiling and walls have been papered in handsome chocolate and gold; the woodwork has been painted throughout, and the latest improved folding chairs placed in the parquet and circle. The old benches have been taken from the gallery, and the chairs used last winter down stairs have been put up there. The stage has also undergone a great transformation. The old-fashioned and ridiculous advertising drop has been replaced by a very handsome one, painted by Mr. Skiff. He rather "spread" himself on this, in view of the near completion of the Boyd Opera House, and the result pleases him so well that he swears the other man can't beat it; and indeed I doubt if he can. He has also supplied the stage with a complete lot of stock scenes. The lighting capacity of the house has been more than doubled, and altogether the house has been so improved as to be practically a new one. Manager Halbert has been in Chicago for a month booking attractions, and writes that he has secured many of the best. Our Goblins open the Academy the 24th. Boyd's Opera House will probably not be finished for sixty days yet.

Item: McIntyre, of McIntyre and Heath's Minstrels, left for New York, yesterday, to secure people for his company.

NEVADA.

CARSON CITY.

Very dull in theatricals. Nothing booked for the month.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): This house was opened for the first time this season by Haverly's New Mastodon Minstrels on the 16th, who played to a very large audience. They gave a fine entertainment, much better than when they appeared here last Spring. The Jollities are booked for Sept. 6.

Item: Smyth's Opera House will be opened 29th as the Manchester Varieties by S. R. Hannaford.

PORTSMOUTH.

The amusement season in this city for 1881-82 promises great expectations to patrons of the drama. Already a large variety of attractions are booked—some of them as late as June. First on the list comes The Tourists, who open their season in Music Hall 20th. The company, with two exceptions, is entirely new, the cast being as follows: William A. Mestayer, N. J. Long, William Daly, Jr., Thomas Daly, William Schrader, Maggie Chambers (of San Francisco), Lillian Andrews (of San Francisco, her first appearance in the States), Theresa Vaughn, Nellie Corbett and Minnie Driscoll. Fred A. Muller is musical director. Mr. Mestayer has "made over" the play, special parts having been written for every member of the new company, and new music introduced from the comic operas of the day. The Tourists have been holding rehearsals in Music Hall for some weeks. Mr. Mestayer has made the Wentworth at Newcastle, his Summer home.

Items: Miss Norah Bartlett, daughter of James P. Bartlett, Esq., President of the New Hampshire National Bank, of this city, who became a member of the Boston Museum company last season, left to rejoin that organization on Wednesday. Miss Bartlett has shown remarkable versatility of talent, and whether appearing in heavy or light plays has been greeted with unusual favor considering the brief time she has appeared on the stage.—The proprietors of Music Hall have had R. P. Farren, scenic artist, of Boston, at work during the Summer painting new scenery. Altogether, this fine hall can boast of a larger and finer complement of stage adjuncts generally than any other theatre in the State.—Florence Gillette's Dramatic company is booked to appear in Music Hall 30th.

NEW JERSEY.

NEWARK.

Park Theatre: Mrs. Everett's new play, Ruth, was given here for three nights beginning 18th. The authoress is evidently very much in earnest, and possessed of no small amount of information concerning the dark ways and deeds of the latter day saints. This, however, may be regarded as of doubtful advantage, as it leads to an entire act being devoted to an initiation scene of two aspirants to bigamous felicity, dealing in an unlimited quantity of grips, passwords, etc., which can scarcely be thrillingly interesting to a neutral audience. The piece went smoothly and bore evidence of frequent and careful rehearsal, and the scenic accessories, etc., were very good. Considerable reformation however is needed in the costuming department and choruses.

Grand Opera House: Booked: Nick Roberts' Humpty Dumpty Sept. 1; Jay Rial's Uncle Tom's Cabin 2d.

NEW YORK.

ALBANY.

Tweddle Opera House (William Appleton, Jr., manager): The regular Fall season was opened at this house 15th by the Anthony, Ellis and Hathaway combination to a large and evidently well pleased audience. The company was fully up to the average, and the specialties introduced by William Gaylord deserve special mention. Coming: Barry and Fay's Comedy company 24th; Brooks, Dickson and Clapham's Minstrels 26th and 27th.

Items: Coup's Circus gave two performances here 19th.—Charles F. Manning is acting as treasurer of the Opera House, in place of Charles F. Richards, who has gone into business here.

Items: Manager Oliver is in New York, securing additional attractions for Music Hall.—The World will form the opening attraction at the Leland about Sept. 15.—Alfa Perry and Mr. Byers, of the Fay Templeton company, are visiting Charlotte Weidman.—Barry and Fay advertise to do the Picnic here. How about that injunction?

AUBURN.

Academy of Music (E. J. Matson, manager): The Anthony, Ellis & Hathaway combination played to a fair house in Humpty Dumpty 18th.

Item: Healy's Hibernian is booked for the Opera House 22d.—Archie White, of Dupree and Benedict's Minstrels, has been spending the Summer here and will join his company at Poughkeepsie September 3.

BATAVIA.

Opera House: Manager Ferren has booked quite a number of fine companies for next season, and altogether the outlook is promising. That Batavia ranks among the leading theatrical towns of the State is attested by the fact that managers have been only too anxious to book with us.

Items: The improvements in the Opera House are progressing rapidly, and when completed will add greatly to the beauty as well as the comfort of the house.—George J. Weiss of this place, is ahead of J. Rial's Humpty Dumpty troupe as programmer and lithographer.—Carrie Turner left last week for Squirrel Island, Maine, where she will spend the remainder of the Summer, and in September will make her appearance in Patience, at the Bijou Opera House, New York.—William Courtney, assisted by several professional people, will give a concert here Sept. 1.—Sells Brothers' Circus exhibits here Sept. 6.

BUFFALO.

Academy of Music (Meech Bros., proprietor): The regular season opened 22d with the Connie Soogah, with George Clark in the role of Cornie McGrath, and was welcomed by a large-sized and fashionable audience, who showed unmistakable signs of being well pleased with the performance. Mr. Clark's rendition of the jolly peddler was, as everything that gentleman undertakes, excellent. Jennie Yeaman excited the somewhat exacting part of Nellie Nolan, and made a most excellent impression. She is a bright and pleasing soubrette, and will doubtless become a strong favorite with the amusement-loving public. Marcus Moriarity, as Lord Berrysford, Leo Cooper as Hon. Redmond O'Connor, Marian Lester as Mrs. De Cousey O'Gorman, and Mattie Dunlap as Eileen O'Gorman, her daughter, deserve especial mention, while the balance of the cast was in excellent hands. The play is a strong one in many particulars. It abounds in romantic and sensational situations, is finely mounted, and put on the stage in most excellent style. It will hold the boards the balance of the week, and will doubtless draw good houses. Next week the attraction will be the Rogers-Palmer company.

Items: Jane Coombes will appear at St. James' Hall 26th and 27th.—The regular season of the Adelphi has been fixed upon the 20th. Some marked improvements have been made in the auditorium.—The house has been thoroughly renovated and repainted, and everything is as neat as a pin.—The Academy presents a very neat appearance. New folding chairs take the place of the old ones in the parquette, and the painting and gilding has been touched up, and new matting laid. Messrs. Meech look forward to another prosperous season.—John T. Gourlay, of the Salsbury's Troubadours, spent Saturday of last week in this city with friends, and left Sunday to join his company at Detroit where the company opens this week.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Healy's Hibernian Minstrels drew a very large house 17th; Connie Soogah 31st; Uncle Tom's Cabin Sept. 1; Deacon Cranckett 9th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutichford, manager): Good business ruled during the engagement of Anthony, Ellis and Hathaway's combination 19th and 20th. The principal features of the performance was the singing and dancing of Jennie Miaco, and William Gaylord, equilibrist, who did their work in a highly-finished manner. Prof. Parker and his dogs were loudly applauded. We were much disappointed with the much-heralded Sadwah, the Indian Princess; her act is extremely tame, and failed to create the least enthusiasm. Booked: Barry and Fay's Comedy company 26th and 27th.

Items: On the evening of the 18th the members of the press were invited by Manager Gobay and Judge Fink to visit the Grand, and view the improvements which have taken place in the past few weeks. A new and elegant drop curtain, representing a Venetian scene, is very handsome. The stage has been lowered considerably. The orchestra and dress circle are very tastily arranged, the old time benches have been replaced by modern opera chairs. The balcony seats have been newly upholstered, and the gallery benches refitted. The dressing-rooms are enlarged and carpeted throughout, and every convenience provided for the performers.—But few changes have been made in Manager Gobay's staff, he having retained Fred McCullough as treasurer; C. A. Holland, machinist, and Archie Cox in charge of the lower part of the house. The Vokes Family will open the house Sept. 2.

SYRACUSE.

Healy's Hibernian Minstrels drew three good audiences 19th and 20th (with matinee). The performances, if liberal applause is a criterion, were highly successful. Bookings: Barry and Fay's Muldoon's Picnic 25th; Cal Wagner's Minstrels 27th.

Items: Happy Cal Wagner's Minstrels open at Saratoga 26th.—Next week will give a list of the bookings for 1881-82, and will also give a few "points" regarding the city, for the benefit of visiting managers.

UTICA.

Opera House (Thomas L. Yates, manager): The Norcross Opera company booked for 16th and 17th came to grief in Syracuse. Ada Gray showed here to a fair house 20th, but a very poor company. The prompter bring the only one "up in his lines," outside of the star. Anthony and Ellis' Uncle Tom company, with bloodhounds, and Memphis Students 24th; Happy Cal Wagner's Minstrels 26th.

City Opera House (P. J. McQuade, manager): Healy's Hibernian Minstrels 24th and 25th.

Items: Coup's Circus gave two performances here 19th.—Charles F. Manning is acting as treasurer of the Opera House, in place of Charles F. Richards, who has gone into business here.

NORTH CAROLINA.

WILMINGTON.

The following attractions are booked:

Anthony, Ellis and Hathaway's troupe, Haverly's Mastodons, Haverly's Widow Bedott, Hearts of Oak, Sol Smith Russell, Hess English Opera, John Thompson, John T. Raymond, Genevieve Ward, the Vokes, Frank Mayo, Oliver Doud Byron, George H. Adams Humpty Dumpty, 100 Wives, The World, Matrimony, Hazel Kirke, Hague's European Minstrels, Ada Gray.

Item: George R. Dyer has accepted the management of the Opera House here, Capt. E. J. Pennypacker remaining the lessee.

OHIO.

AKRON.

Academy of Music: This house was opened the 18th by Tony Pastor and company, who gave a good entertainment to a large audience. Draper's Uncle Tom's Cabin 27th.

Items: Newton C. Chiswell, of this city, is engaged as utility man in the company that is to support Edwin Booth this season.—The following is a list of the attractions booked for September: 5th and 6th, Annie Pixley; 8th, 9th, 10th, Claire Scott; 14th, Anthony and Ellis' U. T. Cabin; 15th, J. Rial's U. T. Cabin; 19th, Lawrence Barrett; 22d, B. W., P. & W.'s Minstrels; 23d, Hooley's Comedy company; 24th, Banker's Daughter; 27th, Hess Acme Opera company; 29th, 30th and Oct. 1, Meriam Gray.

COLUMBUS.

Grand Opera House (Col. Theo. Morris, manager): Coming: Sol. Smith Russell in Edgewood Folks 29th, one week.

Comstock's Opera House (Frank Comstock, manager): Annie Pixley in M'liss 29th, one week.

FITTISBURG.

Opera House (John A. Ellsler, manager): This house will reopen for the Fall and Winter season 29th with Hartz, the magician.

Liberary Hall (Fred. A. Parkes, manager): Will open Sept. 5th with John E. Owens, followed 12th with Lawrence Barrett.

Williams' Academy (H. W. Williams, manager): The interior of this house has been pleasingly altered, and now presents a very handsome appearance. Will reopen Sept. 5.

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PHENOMEN

The Giddy Gusher



STILL GOING FOR THOSE MEN.

I have had three notes from injured women since Thursday last, asking me to give an airing to their particular instances of misery, and regretting that we got away from that sewing machine window last week so soon, as their domestic brutes were on the Square, and might have taken a stirring up if only we'd stopped about longer. Dear creatures, you don't suppose Fourteenth street and Broadway is the only corner on which to study unrepentant man, do you? No, here we are to-night in this snug corner of vantage at the Fifth Avenue: let's gush about 'em right here where we can look down on the parquette and pick 'em right out, or take 'em as they come.

There ain't much money here. It's a regular professional house. Jim Collier says "just the crowd to ruin a piece."

I don't know. The quickest applause an artist obtains is from an actor. A good hit always strikes him about four minutes ahead of the average citizen, and he responds with a heartiness that is only equaled by the readiness and cheerful alacrity with which he guys a "duffer."

Ah! here's some of the crowd. Just notice that man in the aisle, he with the sugar-gingerbread complexion and raised doughnut-colored hair. I sometimes think when I see him twitching his head and cramping his neck, that perhaps he suffers from twitches of conscience—and that's unlikely, as you can't look for manufacture without material. What a genius that wife of his was—rude, crude, in many things, and a diamond in the rough to be sure, but a diamond all the same. With a heart as childlike, as generous and forgiving as ever a woman had. And what a life he led her. Whatever business faculty he may have developed since he planted her, he possessed none when she was fool enough to marry him. He was an eyesore to managers, his representation was a constant damage to her. At first it was considered a temporary disadvantage to have him as a hanger-on, till finally it was discovered he was a permanent disgrace to her as a husband. I remember sitting in the parlor of the Delevan when some friends called on the wife. She was chatting with them when a summons came that her husband would like to see her in their rooms. I suppose she knew what that meant, as the manager had made a settlement for the week with her that night, and at her request had paid her the money; and so she quietly remained in the parlor. In a few minutes, with a very artificial smile on his doughy face, the husband appeared at the door, and asked her to step out into the large hall, and stood just opposite a glass that lined the wall for several rods. Here occurred a hurried conversation. Evidently a demand for money, and its refusal. The cur drew back his arm and struck her a resounding blow on the mouth. "What good game you do see when you haven't got a gun?" says somebody. I never did want to be an arsenal so badly in all my life. If I'd had as much dynamite in me as I have now I should have exploded and sent that fellow kitting to his great reward. The poor woman staggered back and caught her handkerchief to her lips to conceal the blood the blow drew. Then as he turned and rushed off down stairs, she returned to the parlor and took up the conversation as she had dropped it, showing what an everyday occurrence that blow was. Poor dear! It wasn't long before some of the men were expressing sympathy for that husband "since his wife had taken to drink." I should say so. A woman is justified in taking to anything (though I should prefer, say, a good strong-made poker, well-heated, to drink), when a hard-to-understand Providence sends such a husband. Yes, twitch away, old man. She's fixing things comfortably for you, as you'll find when you pass over to the other side.

Oh dear me! Now see him gallant that old lady and young woman down the aisle. I mean that lumbering man with a head of hair—there is hair and hair—as well as bald heads at it. Butter wouldn't be affected by that man—he's so bland. And I do believe the old girl, his wife, takes stock in that terrible old fraud. She perhaps of all the women in the house is the only one who does not know the long-lived connection existing between her loyal lord and the slight faded woman three or four rows back. A few years ago that girl was one of the prettiest to be found in a day's walk, but there's been a sad change in her health and beauty, but she has great determination and will not admit of any forgetfulness on the part of the nice old man who is doing the heavy paternal down there with wife and daughter.

Law, if there is not the Chevalier de Fer!

He's got the "O. G.," as he calls her (old girl) along, too; and Madame de Fer is all there when she's taken abroad. I remember when she made the remark concerning Mollie Jawbone, "It's the strangest coincidence that that woman has a box at every theatre where I have one." Perhaps she wouldn't have been so much surprised if she could have seen her husband paying for both boxes at the office in the morning. He's rather easier in his mind than he was one first night some months ago. He had got the O. G. in one proscenium box and Dulcinea in another, and to that box went a hated rival. All the evening the spooning was conspicuous, and the injured Chevalier danced round in as much intense suffering as a martyr on a hot plate. Of course he had to conceal his agony from the O. G., and though the play was dull on the stage the fun in the auditorium made up for me. It was as good as a play—the Two Gentlemen of Verona, for instance.

Will you look and tell me if my eyes deceive me—this is such a bad light. Is that lady in flesh pink with the red hat Baby Florence? It is. Well, I declare! Was there ever anything so simple and yet so touching as that get-up. Twenty-seven? Mercy no—nineteen—not a day more. And there's Mrs. Raymond opposite with the jubilant John—nice little sensible woman too—has paddled her own canoe very well. She and John spend much of their time now getting nice patterns for small shirts of experienced female friends. John is laying in a large collection of wicker rattles and rubber toys, and when asked which he liked best to buy, whips and whistles, or dolls, he said he'd pitch me to decide. Oh! he'll be satisfied whatever happens.

Great King! what diamonds Mrs. Haverly has in her ears. Well, she'd better have 'em soldered in, if Rowe writes any more pieces for J. H. like this one. I ask you now, what do you think of Fawcett in that sunflower get-up? Was there ever such a spectacle! He looks exactly like a dear girl I know, Rachel Cantor—no beauty you may swear, but too good a creature to be held up to ridicule. What is the matter with his dear legs? He's positively shedding his knee-pants. Dear, dear, you will really have to take me out—he's going to sing again.

There, look quick and see that tall silver-haired woman going down the stairs. She has put in a fine season with a bifurcated truncated specimen. He received the best year's services of that woman. She sponged him with alcohol in the morning, she polished him off with St. Jacob's oil at night, she semi-daily dyed up his sparse hairs with a head comb, and with mucilage spread 'em out on his big bald spot so they'd go round, and every time they split he could see his scalp shining through, he'd go home and make it warm for her. Finally he concluded a regimen of amours with an affair that brought an actor husband about his ears. Then Madame wept and groaned, and had a horrid time with herself, but finally cast him forth. And to-night she contemplated the object of her former adoration sitting with an Irish chambermaid-looking sort of party (the new Roman rubber and hair spreader) with perfect indifference. She has taken to her profession and is at peace.

Oh, I've gushed long enough, have I? You have got no more space, eh? Well I think you'll find it's better to let the paper out an inch or two, than try to take a tuck in.

THE GIDDY GUSHER.

Professional Doings.



W. H. Morton, the manager of Haverly's Strategists, is an affable gentleman, who is one of Haverly's most efficient and trusted aids.

The Tourists open the season at Portmouth, N. H., to-night.

Sidney Rosenfeld is writing a comedy called Tricks of the Trade.

Ada Gray opened her season at Toronto on Monday last, in East Lynne.

Jean Delmar has been engaged by C. D. Hess for leading roles in the Acme Opera company.

Carrie Wyatt has been engaged to support Maggie Mitchell this season.

Maggie Chambers, engaged for Smith and Mestayer's Tourists, has arrived from San Francisco.

Rehearsals of the Mascotte are taking place daily at the Bijou, under the baton of Jesse Williams.

Louise Searle (Mrs. Dr. Anway) will continue in her part of Bettina in the Mascotte this season.

G. R. Chipman, late treasurer of Booth's Theatre, will act in the same capacity for the Rossi combination.

Marry Woods has been engaged by Mart. W. Hanley to play the Photographer in Photos, with the Harrisons.

Selina Dolaro returned from Europe on Friday last, and will resume her position in the Mascotte company at the Bijou.

It is said the Kiralfys will produce a new spectacular opera in connection with the Emma Abbott troupe this season.

Felicia, with Rose Eytng as the principal luminary, commences its nomadic season at Paterson, N. J., next Saturday.

Jeffreys Lewis, Omond Tearle, Gerald Eyre, Ethel Arden and Joseph Grismer seem to have captured the Frisco people in Diplomacy.

Rumored that Carrie McHenry, of the Sam'l of Posen company, will don a wreath of orange blossoms shortly and retire from the stage.

Samuel W. Piercy left San Francisco last Monday to join Frank Gardner's Legion of Honor company, which opens at Boston on the 3d prox.

Maze Edwards will manage Mr. Booth's company on the road, W. W. Tillotson assuming his place as business manager of the Park until his return.

Clara Goldsby (Mrs. T. J. Herndon), a popular leading lady, after a professional tour around the world with her husband, arrived from London last week.

The Professor will hold the boards for a month longer, when Mrs. Burnett's new play, Esmeralda, will be produced. The Professor will then take the road.

Nelson Waldron, stage machinist of the Madison Square Theatre, is superintending the construction of the double stage to be placed in Wailack's new theatre.

The printing for Only a Farmer's Daughter, made by C. H. McConnell, of Chicago, and the lithograph, by the Courier Lithograph Company, Buffalo, is noticeably fine work.

The World will be produced at Niblo's Garden September 5 by Brooks and Dickson. The principal parts will be taken by Harry Crisp, Russell Bassett, George Morton and Hetty Tracey.

Anthony Reiff, Jr., has been engaged as conductor of the Emelie Melville Opera company, and left for San Francisco on Saturday night. The troupe consists of forty people, all Californians, with two or three exceptions.

Preparations are already being made for the production of The Snake Charmer, Audran's last new opera, at the Bijou, Mr. McCaul having the exclusive right to produce it in America for one year before it sees the light in Europe.

Frank Gardner's Legion of Honor company opens at Boston on the 3d prox. Six New York correspondents will leave here in a special car, by invitation of the manager, to see the piece, which has been entirely rewritten and improved.

The Union Square company commenced a season of eight weeks in Chicago on Monday night, at the conclusion of which they visit St. Louis for two weeks and then return to New York. Manager Palmer left with the company last Thursday.

Correspondence from Wilmington, Del., Hornellsville, Brooklyn, Kingston, Sidney, O., Meriden, Ct., Amesbury, Binghamton, Springfield, Ill., Jamestown, Wis., Lewiston, Me., Nashua, N. H., Troy, and Joliet, Ill., received too late for insertion this week.

It is now floating about that Katharine Rogers is not exactly satisfied with the terms of her engagement with Rossi, and does not feel disposed to relinquish several of the leading characters to the Italian lady who accompanies Rossi to this country. She will therefore probably cancel her engagement and star on her own account.

Lotta is still rustinating at Lake George, and will remain there till her season commences at Montreal, on the 19th prox. Her company includes Charles Bradshaw, P. A. Anderson, N. H. Wallis, C. D. Bainbridge, Frederick Percy, H. B. Bradley, C. W. Pauker, Florence Noble, Lulu Jordan and Mrs. G. C. Boniface. Her manager will be Edward E. Kidder, vice John W. Carroll, at present quite ill.

Charley Blanchett has discovered a most unique method of advertising Emelie Melville. He is having painted in oil on paper mache, a number of portraits of the lady, which he will send in advance. The specimen before us is in the form of a huge wash bowl, and the portrait inside is most artistic, and the best likeness of the lady we remember to have seen. It is the work of Eugene Nice, the baritone of the company, who is devoting his leisure time to getting up designs of this character for the company.

Mr. Blanchett has given him an order for sixty of Miss Melville's pictures.

COL. JOE BLAKESLEE, BILL POSTER, NO. 17 Gregson Street, rear of Post-Office.

Several Chicago papers make the ridiculous announcement that Rose Eytng will appear in their city with the Union Square company. These journals should consult THE MIRROR before venturing wild and unfounded statements of this character. Everybody interested in theatrical matters knows that Rose Eytng will star this season under C. J. Whitney's management, playing the part of Felicia, which she created at the Union Square Theatre.

It is doubtful if Wallack's Theatre will open before the holidays. The great masses of granite encountered in the foundation have retarded the work greatly. In the interval the company will make a tour of the various cities. At first Miss Coghlan refused to travel, but she finally yielded to the wishes of her manager. Mr. Wallack's company will be substantially the same as last year, with the exception of Henry M. Pitt, who has accepted another appointment.

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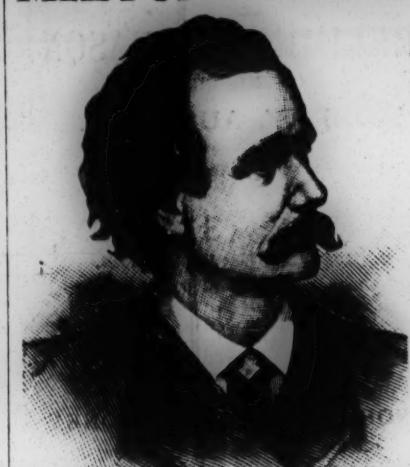
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